

SEVEN DAYS

WINTER
READING
ISSUE

FORT STOCKTON BLUES

Fiction by Michael Freud "all
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Trigger Tragedy

Two Burlington police officers have been charged of criminal wrongdoing in the fatal shooting of a woman working NewNorth Enterprises with a history of mental illness.

On Monday, Crutchen County Sheriff Attorney T.J. Grossman and Vermont Attorney General Scott announced that Cpl. 63 Brian Theriot was justified in his use of deadly force to prevent a 43-year-old Wayne Swisher, listed on a separate arrest warrant by his department, Burlington Police Chief Mike Schelling said that neither Theriot nor Cpl. Grossman have violated departmental protocols.

After laying out these findings, the law enforcement officials expressed their confidence to Baur that they fully understood the need to improve police responses to incidents where mentally ill suspects are coming out of control.

Efforts to improve mental health systems have been ongoing for many years," said Lathrop. "This tragedy is a vivid reminder that more needs to be done, that those of us need to be vigilant."

According to sources on the afternoon of November 8, Epb. Trajovski and Naven responded to a call from Wayne Brunetta's mother who was first helped after saying her son had "gone missing." When the officers arrived Brunetta — who had a history of mental illness and erratic behavior — came at them with a knife.

When Kowalski asked Bruneau to hand up the shovel, he responded "No, you're going to have to shoot me" before running at Minors. Bruneau said "At this time I felt weapons and backed up into the street, but Bruneau felt he charged at Thibault. When he came within striking distance of the officer Thibault shot Bruneau twice in the chest -- and then, when the two had come closer, twice more."

The officers were carrying pepper spray but not their side guns that day, Schery reported. But neither pepper spray nor a Taser would have been the appropriate



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response to the weapon that was presented," Schirer said. There was "no guarantee that either one of those things could have stopped the threat."

The state prosecutors agreed: "Our review of the facts has concluded that Cpl. Thebaud's belief that he was in danger of being hurt as a civilian going to his job was reasonable," said Gomosen. "Our review has further concluded that Cpl. Thebaud's use of deadly force was necessary to repel that force."

Donovan went on to read a note from Brunette's widow Barbara, which read "Today's anniversary should not obscure the fact that Wayne Brunette was a loving father and husband, and the family's hopes are that the memory of Wayne will not solely be about the last moments of his life."

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Don't forget to add in the time it took to process the film and make a print

Business over Light Works, Inc., in Wisconsin

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The column read to me like business as usual. But I was faced when I came to the part where Henshaw wrote about a deal the governor brokered that would allow developer Jeff Davis to build a Walmart just proposed for Derry Line providing he agreed not to propose another Walmart somewhere in the state until 2020. The

Walmart Natural Resources Council and the Preservation Trust of Vermont assured that promise from Davis.

How many?

Unless I've missed something, it seems those two groups sold their souls and Vermont to Davis.

Davis went through years of delays to build a Walmart in St. Albans (the first was in Williams), and if I am not mistaken he is already dreaming (while awake) of a third Walmart, and 2020 is only seven years away. It's something like this I have agreed to your proposal not to burn my house down if I allow you to build a garage on my land, providing you wait seven years.

Some deal, eh?

Teal Tedlow
LUNDEN/STILLER

KEEP FEEDING US
[Re "An Embarrassment of Riches," December 4] Keep up the good work! Some folks will be around to learn that your job isn't all sunshine — but whose job is really without its dark corners? Seven Days writers Devin Hirsch and Alice Leffell do a wonderful job of keeping us informed of the food scene. Thank you!

Pennie Beach
WATERMAN

Beach is co-owner of the
Barn Harbor Club

BUDGET HOUSING GETS CRAZY!
SOMEBODY PEOPLE ARE ILLEGALLY TRICKLING VERMONT BEING ONLINE FOR HIGH PRICES! IT'S A TRAP!

WHAT CAN WE DO?!

OFFICIAL STATE LEGAL AGENCY? TRYING TO CHASE \$10,000+ CASES? NO! LET'S JUST TRY TO GET IT!

THEY'RE TRYING TO GET IT!

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7 FEEDback

READER REACTION TO RECENT ARTICLES

DH, SNAP

[Re "Flora Pash: AP's Toby Talbot Is Retiring After 30 Years Shooting Vermont," November 27] When comparing images "instantaneous" in the 1880s to an iPhone, don't forget to add in the time it took to process the film and make a print

Markus Feldman
ESSEX

Business over Light Works, Inc., in Wisconsin

SWEET DEAL FOR DAVIS

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BUST F-35 BOOSTERS

Barbara Kirby aptly describes the lack of Democratic debate at recent Burlington City Council meetings concerning the F-35 (Feedback "Not Democracy At All," November 20). The only thing worse than the reluctance of the city council to even pass a non-binding resolution opposed to the F-35 coming to Burlington was the pediatric department of Council President Joan Shannon in conducting the meetings.

The acquiescence and complicity of elected Vermont officials in bringing the F-35 to Vermont is troubling and disturbing. From the venerable Senator Pat Leahy to the bright, new mayor of Burlington, Miss Wempeberger, the support of the F-35 demonstrates a capitulation to the military-industrial complex that robs numerous resources that help humanity in opposition to those that would destroy it.

On a profound philosophical level, it is our moral and ethical obligation to seek avenues of peace and reconciliation in a nonviolent manner. Wasting billions on instruments of death perpetuates the cycle of death-and-destruction that nations have followed for far too long. Let us to the citizens of Vermont help to stop that cycle. The best way is to not vote for the politicians who have supported the F-35 coming to Vermont. Be it Barry Sanders, Gus Shennett or Congressman Peter Welch — stop returning to office the enablers of the U.S. military-industrial complex.

Kevin Barry
BURLINGTON

ALL ABOUT EVA

I never miss watching Eva Solberg's track in Vermont online as on WCAX-TV's "The 30". The recent one on the early rock Zambis instructor was such fun ("Zambis With Angels," December 4). It was especially great to see Eva right in there dancing with the group. Thanks, Eva!

K.K. Weller
BURLINGTON

CORRECTION

Last week's story on medical marijuana writer Mark Tucci is incorrectly identified the marijuana strain, Cheeshead, as a sativa. Although there are sativa blends of Cheeshead, the strain Tucci smoked was an indica. Steve Days regrets the faux pas.

SINGER'S STORY

I just wanted to congratulate Dan Belles on a brilliant combination of Rick Palmer's career and content ("Sinking to the Union," December 4). Rick permitted us to transcribe and publish his original interview with Peter Seeger — from "Seeger's Notebook" — on the Digital Folk Life page, but this beats that hands down.

John McLaughlin
SILVER SPRING, MD

STAY AWAY FROM THE PATÉ

(Re "Miss" November 27): In a brilliant cartoon by Harry Blinn, one of those customers dining at Leaning's has asked the waiter: "What's fine grass?" Judging by the mortified looks on their faces, they have assumed an answer and it is not pretty. Yes, it is the liver of a duck or goose and, more specifically, a diseased and grossly enlarged liver of a bird that's been forcefully fed to death. Many die from injuries caused by a feeding tube to the esophagus, others choke on their vomit. All live in pain and misery and in extreme confinement. Come on, we can do better than that! Leaning's will serve live grass as long as there is demand for it, they say — so it's up to the customer to stop this cruelty. Several countries have already prohibited live grass production. It's also banned in California. Please stop the madness and ask the restaurant to do the right thing and remove the item from the menu.

Julia Bennett
SOUTH BURLINGTON

MAYBE CRIME DOES PAY?

(Re "Vermont's Chief Justice Is Speaking Out Against the Drug War in *Appointing Leaning*" December 4) Why are addicts not being given longer, more complex outpatient detox programs that

FEEDBACK IN FOC

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MUST-SEE MUST-DO THIS WEEK

COMPILED BY COURTNEY CORFF

SATURDAY 21 & SUNDAY 22

SOMETHING FOR EVERYONE

When it comes to food, Vermont and the local wine movement go hand in hand — a theme holds true for the **BCA Holiday Artist Market**, a 10th-anniversary shopping experience offering a wide array of specialty items ranging from jewelry and pottery to upcycled wares and artwork by more than 30 local artisans, including Hilary Glass (pictured).

SEE CALENDAR LISTING ON PAGE 50

1



2

THURSDAY IS Gimme a Beat

When you hear the word "hip" chances are the Gas on Mountain State doesn't immediately come to mind — it's participants at the **Rag of Vermont Hip Bottle** are hoping to change that. Western the hit Club Metronome and deliver the best material in 42-second rounds as they compete for a prize pool that includes cash, studio time and more.

SEE TO UNIDENTIFIED ON PAGE 50

3

THURSDAY 19

Woodland Wonder

A holiday-themed story *Forest* *Amelie* *maxima* *in* *and* *my* *them* *a* *walk* *in* *the* *woods* *can* *rejuvenate* *both* *mind* *and* *body*. Folks looking to connect with nature take a **Winter Solstice Stroll** led by members of the Wisconsin Writing Park District where they learn about local plants and animals.

SEE CALENDAR LISTING ON PAGE 50

4

SATURDAY 21 & SUNDAY 22

In Focus

Photographer **Peter Miller** has been exploring Vermont on film since 1955. Beginning with *Forever Wild* and *Flowing Auland* — whose participants are now generations with the title — his work will add to the character of the state's landscape and inhabitants in his latest book, *A Lifetime of Vermont People*. He displays more than 30 new images along with his most iconic.

SEE CALENDAR LISTING ON PAGE 47 AND 50

5

SATURDAY 21

Man & Beast

Every year, thousands of wild mustangs are rounded up and sent to local feedlot pens. To make the equines adoptable, the men must first break them. *Alisa Gordon* and *Greg Gault* explore this process in their award-winning documentary *WildHorse: WarHorse*, presented as part of the **Woodstock Film Series**.

SEE CALENDAR LISTING ON PAGE 51

6

THURSDAY 19-SUNDAY 22

Santa's Little Helper

Writer and humorist **Drew Seta** has debated his essay "**Steak-and-Sauce**" in 1992. A mass song through Maple department store during the holidays, it details his agonizing riffs in an all-ages debate. *Charles Seta* and *David Seta* discuss their paper, *John Mankie* adapt it for the stage, making this laugh-out-loud tale relevant once.

SEE CALENDAR LISTING ON PAGE 51, 52 AND 60

7

ONGOING

Name Game

In 2011, artist **Timothy Jude Smith** noticed a run of phenomena: names of suburban subdivisions in Ohio mirrored Massachusetts by *Whisper* *Pend* *made* *himself* *by* *himself* *Henry* *David* *Smith* *in* *his* *own* *name* *game* *Whisper* *are* *is* *a* *Real* *to* *Admire* *The* *present* *in* *age* *of* *everyday* *pleasure* *such* *as* *yards* *and* *home* *interiors* *projected* *on* *a* *split* *screen* *inviting* *viewers* *to* *see* *their* *suburban* *to* *only*.

SEE ART REVIEW ON PAGE 50

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Health in Numbers

To which Vermont health care reform narrative do you subscribe?

There are several choices, so hold on to your hat!

Option A. Despite early hiccups, Vermont's online insurance exchange is up and running — and getting people up at a rapid clip. Last week alone, Vermont Health Connect enrolled more than 5000 people — as many as in the previous six weeks combined. According to a recent federal tally, Vermont's per capita sign-up rate will exceed any other state in the country. Of the 65,000 Vermonters **GOING** **SHAMON** new says he hopes will be covered by the new VHC plan by January 1, nearly 45,000 have picked one.

"Whether they've gone through the website or through the carriers, roughly two-thirds of the eligible folks have enrolled in one plan or the other, depending on their choosing," Shamon said last week. "So we're making great progress and we have more progress to make."

Option B. While the situation has improved for those who don't currently obtain coverage through an employer, it still sucks for those who do.

Of the 45,000 enrollees Shamon was crowing about, 30,000 of them are small-business employees who were unable to use the state's new website to sign up. Instead, their bosses bypassed the co-chaired and went directly to insurance companies to sign up for VHC, using their boss' existing employer's choices. Or they were automatically and involuntarily "snapped" into new, comparable plans.

Which sounds kind of like the old system. The one they're trying to replace.

Not content to shunish the 45,000 enrollees, another 30,000 employees whose bosses made the mistake of leaving Vermont Health Connect enough to sign up through the website. Because the state still hasn't figured out how to bill those folks, their new plans are in limbo — and their current plans will be extended for as many as three months into the new year.

Not to Shamon's credit, the 8000 employees whose bosses pointed and took advantage of a three-month delay to just figure the whole damn thing out.

So that leaves us with a grand total of 15,000 people — many of whom are moving from existing state-subsidized programs like Catamount and Vermont Health Access Plan — who have successfully navigated the system. (That number is to use to rise in the next week, to the December 25 deadline to drop down to the actual number in January, minus.) Those 15,000 successful stories, by the way, include at least 2000

people who enrolled through the supposedly online Vermont Health Connect using paper applications.

Yip, paper applications.

While we're at it, here's another narrative choice to add to your collection. Let's call it **Option C.** As Shamon views from non-carrier to non-carrier, he keeps contradicting his own explanation about when he knew the deployment of Vermont Health Connect wasn't going smoothly.

Throughout the fall, he alternated between denouncing a major problem as a "leading/target" hearing "apologies for taking about it" and acknowledging there would be more "bumps in the road." After those bumps grew into a roadblock in November and prompted Shamon to allow businesses to bypass the website, he issued a mea culpa and told Vermont Public Radio's **AM RADIO**, that he had no idea "the magnitude of the challenges we were going to face" by the time Labor Day rolled around.

TO WHICH VERMONT HEALTH CARE REFORM NARRATIVE DO YOU SUBSCRIBE?

"Because we didn't have the time to sort [the system], we didn't know what our problems were, it was absolutely honest with you," he said on **VPR's Vermont Edition**.

But last Wednesday, **VPR's TALKING VERMONT** obtained a slew of documents showing a contractor had started warning the state in April that the system was at risk of failing. So Shamon changed his story again. At a Statehouse press conference that day, the governor said he was "told in summer" about those reports. He said he was forthcoming about the issue early in July. It, when he briefly complained to a speaker at attended Lake Champlain Chamber of Commerce event that the state might be "bare bones" at first.

"I was very transparent about that," Shamon said last week on July remarks. "So, listen, this isn't going to have all the bells and whistles but we're going to have a website that functions, that gives Vermonters the information they need on October 1. And I want to point out that's exactly what we delivered."

Tell that to the nearly 45,000 small-business employees who haven't been able to use the system in advertised!

So which of these narratives is the truth? As far as I can tell, all three.

Which one matters the most probably depends on whether you're a liberal booster of the Affordable Care Act, a thoroughly inconvenienced small-business owner or employee, or an *Also-ran* political columnist, hunting for the white whale of *Shamonism*.

The day after last Wednesday's press conference — during which narrative C dominated the discussion — Shamon tried to reiterate the message at yet another Statehouse presser. His goal: Reflect on narrative A.

Stomping beside legislation, health care advocates and a consumer, Shamon argued that the Vermont Health Connect website had improved dramatically since its launch. Despite all the negative attention it's garnered, he said the critics said, Vermonters should give it a chance and sign up for good.

"I think a lot of the bad experiences people have been reading about are stopping people from enrolling or making them reluctant to enroll, because they're fearful of how onerous it's going to be," said Vermont Governor for Health Care Security executive director **PETER STAMON**, who contracts with the state to sign people up. "But when they actually sit down and do it, they realize it's not too long a process."

Point taken? If you haven't already enrolled — when next year, go sign up! Heck, you might well qualify for subsidies.

No doubt we in the press have focused on what's gone wrong — and it's quite possible that our chronic Debbie Downer-ness have contributed to Vermont Health Connect's woes. But that's not our job — to figure out how and why a system is broken, and whether assurances it's being fixed are credible. Particularly when the state is spending millions of dollars on a taxpayer-funded propaganda campaign to whitewash the problems. Alas, I mean communicate the temporary setbacks.

There's a glimmer more we haven't focused on, as Shamon was quick to point out last Thursday.

"There are 30,000 Vermonters out there who were on **VHAP** or were on Catamount who were paying a premium before who are no longer paying a premium," the gov said, referring to those who are newly eligible for Medicaid. "Pretty well-liked, sort of. Thirty thousand folks who are getting a reduction automatically because of the Affordable Care Act, where they were paying a premium, and struggling to be covered. And the folks who are making a lot of money — who are now paying more."

And then there are the expanded consumer protections the ADA offers, such as free genetic care, banning discrimination against those with preexisting conditions and letting anyone younger than 26 remain on their parents' health plans. Not to mention the \$11 billion in **REVENUE** managed to sneak into the ADA to fund more widely qualified health centers — including street news vans right here in Vermont.

There are also plenty of negative points upon which we have not dived — such as the astronomical cost of building Vermont Health Centers. According to the Pew Center on the States, Vermont is spending \$267 per person to build the website. That's well more than the next closest state, Hawaii, which is spending \$165 per person, and the nationwide average of \$49.

No, there are no easy narratives in this story. Or maybe there are too many.

It's a clashback. It's a goddam! It's a testament to government incompetence and it's a testament to government perseverance. Perhaps in 10 years' time, it'll be a testament to government brilliance. Or perhaps it'll be long since repelled.

Media Notes

It isn't every day that an out-of-state news organization swoops into Vermont and deploys a new reporter. So imagine my surprise when, a month ago, I received a press release announcing that a **JOE TRENT** was joining Watchdog.org's "bureau in Montpelier, Vermont."

What the?

ROBERT HAYWARD at the right-leaning website *True North Report* jumped on the news, lauding Watchdog's arrival as "a welcome development in maintaining an informed citizenry." Two weeks later, **JOHN WATSON** at the left-leaning *Green Mountain Daily* greeted, referring to Watchdog as "right-wing pseudo-journalism."

As Watson noted, Watchdog is operated by the Virginia-based Franklin Center for Government & Public Integrity, which itself is funded by a network of right-wing political groups. According to the Center for Public Integrity, 95 percent of Franklin's 2011 funding came from the anonymous collaborative Dozens Trust, which is dominated by the conservative Heritage Stockbrokers.

But according to Street, who dropped by *Seven Days* office this week, he has no agenda but to dig up the truth.

"Watchdog is doing in Vermont what we are doing in a number of other states across the country, and that is to expose government waste, fraud and abuse at the state and local levels," Street said.

A Missouri native and 2003 graduate of Missouri Baptist University, Street said he never stepped foot in Vermont until he moved to the Burlington area last month to take the job. But already, he said, it reminds him of his home in the Midwest, where "you say hi to people as you're walking down the street."

While Street's last two jobs were at conservative news outlets — *CNNNews.com* and the *One America News Network* — he claimed he has no idea what's behind the Franklin Center.

"I cannot tell you whether the majority of the funding comes from left-leaning organizations or right-leaning organizations or independent organizations. I won't get into any of that. I would defend any of those questions to our headquarters," he said. "But as far as my pressure to report from a certain angle, I don't feel any of that."

Street's boss, California-based Watchdog editor **WILL SWAIN**, says much the same.

"We don't reveal who our funders are, unless of course the funders want to make themselves public. So I can't tell you whether the Koch brothers fund us or I can tell you that I won't share that story," Swain says. "I think what they're doing should be funded by Bill Gates and the Ford Foundation and the James & Knight Foundation. I think we do really good work. And I'm not being any. I honestly don't know, and that's extended to protect me and the reporters as much as anybody. They don't tell me what to write, and I don't ask them where the money comes from."

While Swain, a former longtime editor and publisher of the *OC Weekly*, calls himself a "leftish libertarian," he says most of his staff share a belief in "limited government." Either way, he says, political orientation is beside the point.

"The whole risk of Watchdog.org is to write really local stories that have some kind of national impact," he says ☐

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Can "Niches in Inpatient Psychiatry" Redeem the Brattleboro Retreat?

by Ken Peckars

The Brattleboro Retreat likely saved Page. For most of her 40 years, she told herself she was "only a cross dresser." Then after her first marriage ended — Page was born a man — she struggled to keep her female persona a secret.

When finally broke her psyche, Page informed later, was when she calls "The Suite." When she announced in 2001, Page's second wife and she was CIO with the cross dressing provided that Page came and went from their home as a man and never appeared around family or friends as a woman.

Page, a Vermont veteran and retired postmaster, who asked that her last name be withheld, could only maintain that charade for so long. In late April, shortly after her 40th birthday, she suffered a "severe breakdown." Though neither suicidal nor a danger to others, "I could not stop crying. It was like I had a wall of water despite and serene."

Page, who lives in Rutland, signed in under a new unit of the Brattleboro Retreat that specializes in treating lesbian, gay, bi- and transgender patients with mental illness and/or addiction. Like many patients, Page has a history of beds. In fact, she'd been hospitalized at the Retreat five years earlier as a result of a failed suicide attempt.

Page recalls being struck by the other seven women in the two experiences. She spent just six days on the LGBT unit — a record length of stay, according to staff. Nevertheless, she describes that week as the most transformation of her life.

"I felt respect, acceptance, understanding, compassion. They were utterly non-judgmental and I felt at home," says Page, who remained during her stay that she was transgender and wanted hormone replacement therapy to begin a physical and emotional transition. "This was the first time in my life that I was openly being among others as myself, without shame or self-consciousness."

Back, transformations are what draw certain clinicians to work in Brattleboro's LGBT unit — which is one of the only psychiatry wards of its kind in the country.

The more we study LGBT health, the more we realize that disparities do exist in accessing care," says Jeff Jeffrey, Page's psychiatrist and a specialist in treating gender variant youth and adults. "One of the things we focus on is, what services can we provide that other places are not providing?"

Not incidentally, that's also the focus of Robert Simpson, president and CEO of the Brattleboro Retreat, Vermont's largest



psychiatric hospital. When Simpson took over in January 2005, part of his plan for improving the Retreat was to develop what he calls "niches in inpatient psychiatry." The 16-bed LGBT unit is just one of several specialized units in operation in recent years.

Another is the Unbroken Service Program, which treats justice-involved and RMI workers dealing with PTSD, addictions, anxiety and depression. The newest is a 12-bed Emerging Adult Program, which opened in October. It serves patients 18 to 24 who are coping

with serious psychiatric problems such as schizophrenia, depression and bipolar disorder.

Recent additions and mental health experts commend the Retreat, a private, not-for-profit institution and one of the oldest psychiatric hospitals in the country, for forging a boutique approach that has helped the hospital's bottom line. But others question whether the Retreat — which the state still relies upon to treat its most acute, "level one" psychiatric patients — is headed in the right direction.

"They're trying to re-brand themselves to survive in a totally new and different market," says Kay Ann Denaker (Rutland), who serves on the Agency's Board of Health Oversight Committee. "And they're doing it in a way the patients are at risk."

Beyond Bad Press

The last year was a decidedly bad one for the Brattleboro Retreat. In November 2011, the hospital laid off 31 workers due to projected financial shortfalls. In January, a therapist was sued for having sexual relations with a patient.

Three months later, the Retreat was cited for numerous violations of state and federal laws as a result of a patient's accidental death in 2011. As Simpson explained in a letter to employees, the defendants cited by the Centers for Medicare & Medicaid Services were "of such a serious nature as to substantially limit our capacity to render adequate care."

In May, the Retreat filed its second CMS review in four months and faced the potential loss of federal funding if certain civil women's contracts by August. Among the more disturbing findings was what CMS called a "failure to address ongoing inappropriate use of restraint and seclusion" of patients. Furthermore, the Retreat's correction plan frustrated those cuts.

In September, a 36-year-old patient was found dead in the bathroom of a Retreat residential hall. Vermont's medical examiner later determined that the woman had committed suicide — the Retreat's second inpatient suicide in two years. Though the patient was no longer an inpatient, she was an intensive, Retreat-run outpatient program whose staff didn't discover her body for two days.

These and other incidents have not only harmed the hospital's reputation, but have also led some advocates to question its priorities. A.J. Rubin, supervising attorney with the group Disability Rights Vermont, contends the Retreat is "struggling to provide care that 'takes to people's age and cultural backgrounds.'"

At the same time, however, Rubin says there's a sense within the advocate community that the Retreat is "struggling to play catch up."

"They're failing to make progress in some really important areas," he says, citing ongoing problems with seclusion and restraint that he now wishes were put to rest. "It's not clear when they're going to leave five years."

The Retreat has certainly grown dramatically under Simpson's leadership,

from 50 inpatient beds to 120 along with 265 new employees. It's more financially stable, too. When Benjamin arrived, the hospital had been operating in the red for 15 years and had no endowment or credit line. It's now been cash-positive for four years, has built a modest, \$236,600 endowment and obtained bank loans to finance long-deferred maintenance.

Most of that growth has been a lifeline, as part of Benjamin's five-year plan to re-brand the Retreat and improve its cash flow. But not all of it. In August 2011, when Tropical Storm Irene forced the closure of the Vermont State Hospital in Waterbury, the Retreat admitted 18 of its displaced patients in one day. Within 12 hours, all were moved into the Retreat's newest ward, the one reserved for LGBT patients.

Although the Retreat's original agreement with the state was to take just 15 state patients with a spectrum of psychiatric issues, high demand after the state hospital shut down has resulted in as many as 24 state patients undergoing treatment there at any given time. Benjamin says patients are only turned away if they have no co-occurring medical conditions that are too acute for Retreat staff to manage.

Shelton specifically went to work on the LGBT unit, which was suddenly caring for some of Vermont's most difficult psychiatric patients — some of whom needed to be force-medicated — while the LGBT ones were dispersed throughout the Retreat. The program that helped Page was shelved for a year.

"That was not what they had signed up for," Benjamin recalls. "But I'll tell you, they all stepped up to that mission and they did a phenomenal job."

"Isolated in the World"

The signs outside Ogden 2, the locked ward that houses the LGBT unit, read "Kingdom risk" — a reminder that patients, even voluntary ones, occasionally try to flee. Inside it hangs a photo of rainbow-colored Adirondack chairs arranged in a semicircle. Elton Glover, a psychiatric nurse and clinical manager of the program, says the chairs, which are used outside for group therapy in warm weather, have become the unit's ironic symbol.

"When I schedule a meeting," she says, "I'll put the location in 'purple chair'."

Glover, who's been with the LGBT unit since its inception in 2008, helped design virtually every aspect of it, including its physical layout. As with any hospital ward, there's a nurses' station, but the floor otherwise lacks an institutional or even "dentist's office" feel.

On one side of the floor are locked meeting rooms and offices. On the other are private bedrooms and gender-neutral bathrooms. Beside one window is a reading nook and bookshelf. A wall poster quotes from playwright and gay-rights activist Harvey Fierstein, "Accept no one's definition of yourself. Define yourself."

As Glover explains, the unit's physical space was designed to create a quiet and soothing environment, with sound-dampening materials and muted colors. No bars cover the windows, but subtle safety features are incorporated into its design. Door handles are cone-shaped and flexible so patients cannot hurt themselves. Video cameras, and monitors, are discreetly hidden from view.

Inside one meeting room, members of the staff explain to a reporter why they see their work as so critical. While there are no psychiatric conditions unique to the LGBT population, Glover points out that some illnesses and symptoms are exacerbated by social stresses, including facial dysmoria.

"Very few of us in the population grew up in a culture that was affirming and positive, and we often don't look like our parents, brothers or sisters," he explains. "So, we are isolated in the world."

"Our goal is to make patients feel safe and secure, but also to take away that extra barrier of wondering, 'Can I talk about my wife or husband?' or 'Can I talk about exploring my gender identity in a safe place?'" says Megan Becker, a social worker who worked on Page's recovery. When patients are struggling with gender-identity issues, she says, and knowing that their clinicians use sensitive and knowledgeable — in "one less thing on their plate."

One challenge, Glover notes is that most medical schools and nursing programs don't provide any training on LGBT issues. "There might be a paragraph in a textbook," she says. As a result, much of what they do is to look at the research, then apply it in a clinical setting.

Only a small number of Boulderlewis's LGBT patients have undergone gender reassignment surgery, but the medical professionals who care for them are trained to deal with pre- and postoperative issues. Likewise, they know how psychiatric medication interacts with HIV treatments.

"One of our goals is to be seen as experts in the field," Glover explains. "So we've had other institutions reach out to us and ask us to consult their staff." Recently, some of their clinicians were invited to a local high school to help their staff prepare for the arrival of a new transgender student.

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Homeless for the Holidays

By KATHRYN FLAGG

ask Michael Sweeney how he and his family ended up at Harbor Place, a motel-turned-shelter on Shattuck Ave. And, the 40-year-old man may like this: "One brick and the whole house came tumbling down. It's remarkable how things can snowball."

First, there was the rent hike (in September 2012) to \$900 a month in cross-brought rent for the family of five to \$1400. Then Michael lost one of his two part-time jobs, he still works as a warehouse for Koffig, arranging displays at local grocery stores, but no more than 26 hours a week. A few months later, his wife, 35-year-old Julie, lost her position at Super Tump Wine & Cider in Wisconsin.

7dis Patch

"The couple dipped into savings. They held on for a while. And then, on October 30, they found themselves facing an eviction notice and a ticking clock. They had until 2 p.m. to get out of the house Michael had lived in for 12 years."

"It's the only place the kids ever knew," says Michael Sweeney. Among the items they left behind: the family's Christmas tree.

For five weeks leading into the holidays, home for the family of five was a two-room suite in a former motel. The couple and their three children sleep in one bedroom outfitted with two queen-size beds. They cooked pasta and soup at the small stove in the bathroom. The children, occasionally got into 2-year-old Cameron took a nap on one of the walls—on one of which his name has been scribbled away. "The adventure of four days of making over and getting out," said Michael.

The practice of housing Vermonters in motels, when homeless shelters are full, is a controversial one. The emergency assistance program has grown steadily more expensive in recent years, in the last fiscal year, it cost the state \$1.2 million, paying officials to rip apart eligibility. Advocates for the homeless argue against drastic cuts to the program. Until the state has better safety nets in place, they say, the motels are an important last resort for people who have nowhere else to go.

No one is saying it's an ideal solution. But there's where Harbor Place is—formerly the Royal Lodge in Shelburne—comes in. "We thought, 'That's a better way,'" says Chris Danahy, director of community relations at the Champlain Housing Trust. In late October, the trust paid back the 39-room motel for \$1.45 million, financing



Michael and Julie Sweeney with their kids Cameron, Campbell and Taylor

the majority of that purchase with a loan through the Vermont Community Loan Fund—the largest in VCLF's history. The building, no longer someone on their wish list with a simple green placard, played in the grass alongside the road.

The change is more than cosmetic. Seventy rooms were installed over the month. New placards posted around the motel advertise the facility's rules, including a ban on visitors after 8 p.m. It's quiet, and the Sweeneys like the fact that a guard runs the property until midnight. Neighbors' sleep by with locked doors, and the future looks to increase safety stocked with donated clothing and items.

But arguably the most important change is that Harbor Place keeps newcomers strictly to "patches" of the motel. The goal isn't simply to give families and homeless individuals a warm and safe temporary room. It's to connect them with other services and programs that can get them out of the motel and back on their feet.

On a snowy morning in mid-December, Michael Sweeney started a cup of coffee in the family's suite at Harbor Place. He wore a faded blue button-down shirt, sleeves rolled up, and simple black pants. Julie was perched on a stool beside him, in the suite's sparse kitchenette—her prize from a friend: a microwave up by an arched window.

Working, Cameron lived on the couch, sucking on a bottle. On the television, the 700 Club played on low volume. The couple's daughters, 6-year-old Campbell and 5-year-old Taylor, were both at school. The school district had arranged to have them ferried to and from classes by bus—prior to that, their teachers had arranged to help.

On the day, Michael was friendly and outgoing. Julie was quieter, her face marked with concern about the family's situation. She was still out of work, and in one other stroke of bad luck, the family's Jeep had recently broken down. Michael joked that Julie does all the morning for the pair, and he balances it out with a hefty dose of optimism.

"It all works out in the end," said Michael Sweeney. "People have cups half full or half empty. My cup is three-quarters full."

Michael and he used to look so carefully on homeless individuals camped outside of the grocery stores in which he worked. His reaction was often, "Get a job, you bum!" "I don't judge those guys anymore," said Sweeney. Julie said, "He has a job—and that doesn't keep him from becoming homeless."

In November, Harbor Place's first month of operation, the shelter housed 128 people—including individuals and families. The State of Vermont guarantees to pay for at least 30 of the month's 30 rooms overnight, but at an average rate of \$18 a night, it's a better deal than what the state pays at other motels around Champlain County. The voucher limits a family's stay to 28 days, but Harbor Place allows guests to extend that if they pay their own way and are actively working with a case worker. Harbor Place also takes in families or individuals referred by Harbor Allen Health Care or the Howard Center.

Department of Children and Families Deputy Commissioner Richard Daddagis called the Champlain Housing Trust a "solid partner," with whom the state is making significant strides to address the crisis of homelessness.

On Oct/Ober 30,
they found
themselves facing
an eviction On n Office
and a ticking clock.
They had un Til
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"They're under a lot of pressure to do things differently." And Dorothy of the state: "But you can't just flip the switch on a dime."

Harbor Place worked for the Swansons. Though CHT initially rejected them for an apartment because of poor credit scores, Michael and Julie signed up for CHT's Ready, Set, Rent! program, which provides credit counseling. In exchange for completing the program and drudging a plan to improve their credit, the couple qualified for an apartment.

A week after moving with seven dogs, the family of five moved into an apartment in Woburn. Michael Jurewicz says that it was only after he contacted with a caseworker that he realized the family might qualify for programs beyond the emergency motel voucher. "I didn't

realize the resources that are out there," he says.

They didn't necessarily come early. Since his Jeep broke down, Michael has relied on public transportation — and sometimes his own two feet — to shuttle back and forth between the Burns Road and state offices on Pearl Street, where he had to show up in person, to continue to qualify for state assistance to stay in the motel.

He said a didn't bother him. "My kids are safe and they're warm," he says. "I don't mind the extra legwork so long as we have a place to live." Now that they do, "I add fuel," says Michael, pointing to his wife, "we've got a lot of paying forward to do." ☐

Contact: kathy@sevendayst.com

Brattleboro Retreat

Broad or Boutique?

The Brattleboro Retreat may have found a lucrative niche, but no one at Burlington's LGBT advocacy organization, BURL, was familiar with it. Meanwhile, some critics, like Donahue, think the Retreat should do a better job of serving its more patient population. He sees its strategy of specialization as a way to furnish its target, rather than waver and stay relevant in an age when large, stand-alone psychiatric hospitals are being replaced by smaller, community-based programs.

Donahue also suggests that the new model of outpatient care calls for more integration of medical and psychiatric care than the Retreat can currently deliver.

"They're a 300-plus-bed hospital and they don't have a psychiatrist on-site 24/7," he notes. "That's just staggering."

Peter Albert, the Retreat's director of external affairs, confirms that a psychiatrist isn't on-site 24/7 but says one is always on call. He adds that the Retreat also addresses that need by having licensed psychiatric nurses and other practitioners on-site "whose scope of practice allows them to prescribe medicine, do psychiatric evaluations, etc."

Albert agrees with Donahue about the need for better integration of medical and psychiatric services, but says that's why the Retreat has been led by open-mindedness. Health care reform, he says, is about "putting people the treatment if they need it." For that small percentage of patients who need hospitalization, many benefit from being on a unit with others whose cases are similar to their own.

"Would you consider a cardiac specialty program boutique?" he asks. That question is easier to answer than psychiatry's.

Anne Rasmussen, executive director of Spectrum Youth & Family Services in Burlington, sees a real benefit to specialized units. A licensed clinician in mental health and drug and alcohol counseling, she says that specialized units can help normalize patients' situations, so they realize their problems are just like others in their population.

"It helps to have that broader perspective," she adds, "to not see yourself as a flawed individual, and that there are others struggling with the same thing — and others recovering from the same thing."

Simpson acknowledges that the Retreat's bad press in the last year has taken a toll on staff morale. But the criticism on the LGBT unit exhibits a commonality only partly attributable to their experiences with Tropical Storm Irene. They were widely committed to serving patients like Paige, who, statistically, are less likely to receive care. And, after heavily losing the LGBT program area, they appear unwilling to let it disappear again.

"We're open to constructive criticism. We want to hear those things," says psychiatrist Cory Noll, the unit's medical director. At the same time, he adds, "it scares me to think that somewhere the work we're doing is going to be undermined without it being funding or public support... because everyone has seen pseudoscience about the work we do." ☐

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Is This ID for Real? New Vermont Card Stirs Privacy Worries

BY MARK DAVIS

In New Hampshire, protesters quoted Patrick Henry in their successful battle against a federally issued identity card known as "Real ID." In Montana, the governor told the Department of Homeland Security to "go to hell" and rejected the federal government's ID card as a "hardened scheme."

In Vermont, by contrast, the Department of Motor Vehicles recently posted an update on its website announcing it will comply with the federal plan and begin issuing the controversial identification cards in January.

Vermont's Department of Motor Vehicles commissioner Robert Ide said his agency is excited to offer the new ID — a so-called, supposedly tamper-proof driver's license. He said Vermonters will be ready when and if the federal government makes Real ID a prerequisite for everything from air travel to entering a federal building.

"It's a requirement of the federal Homeland Security act, and we have been working on this for some time before I got here," said Ide. Noting the signs up process is "not particularly onerous," he added, "We think most people will like having them."

But critics are disappointed that Vermont did not follow the lead of at least 15 other states and reject the Homeland Security mandate. They see the Real ID as a de facto national identity card, a step that privacy advocates fear will allow for increased government tracking of innocent citizens without making the country any safer.

"Once you have a national ID, you will have it for all kinds of things. One of the things Americans prize is privacy and anonymity, and when you have to have identity cards all the time, it's not America," said Allen Gilbert, executive director of the Vermont American Civil Liberties Union.

The Real ID program came about in response to the terrorist attacks of September 11. The legislation was carrying several forms of government licenses and identification cards, and, seeking to prevent future threats, the 9/11 Commission recommended a national standard for IDs.

In May 2008, Congress passed the Real ID Act, calling for federal standards



A New Real ID driver's license features a gold star.

for driver's licenses and declining that state senior licenses could not be used for federal identification cards. But the law left the details to DHS, which in 2007 circulated an implementation plan that was readily criticized by states. The agency went back to the drawing board, but every other states' and some when other been scrapped or delayed.

Currently, the Vermont DMV is telling those born after December 1, 1964, that they'll have to obtain a Real ID by December 1, 2016; those born before that date will have an extra three years to get one — "for state-based demand versus to domestic flights and federal facilities, according to DHS." A passport would also do the trick, but millions of Americans do not have passports, which cost at least \$135 each.

The deadline is significant that it sounds. DHS has repeatedly delayed imposing the Real ID requirement, and Ide said even his department isn't sure whether it will ever be enforced.

DHS says that only 20 states, including Vermont, had demonstrated compliance with the Act — that is, they had either begun issuing Real IDs or were ready to do so.

Meanwhile, half the states in the union have either passed laws explicitly forbidding their governments to issue the cards or declined to accept any suggestion to comply. Governors have gone on record to say the DHS is "in, and will never require the federal states



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ALLEN GILBERT

wants to catch a place in the U.S. Rather this month, the Ohio Bureau of Motor Vehicles announced it was abandoning plans to implement Real ID, citing privacy concerns.

To obtain a Real ID, Vermonters will have to present a valid passport or birth certificate, a Social Security card or pay stub, and either two pieces of mail or two other documents that show a home address. (The Real ID will cost \$50, same as the driver's license.)

That information would be kept in a state database that, unlike current driver's license information, feeds into a central federal database, where it could theoretically be accessed for an array of purposes.

Critics worry that disclosure of contact addresses will put potentially

sensitive information at the hands of the federal government at a time when revelations about abuse of surveillance powers are becoming routine.

"They're also concerned that the federal database will be vulnerable to hacking. 'IDs do nothing to stop those who haven't already been identified as threats, and wrongdoers will still be able to create false documents,' the non-profit Electronic Frontier Foundation said in a recent report. 'In fact the IDs and database will simply create an irresistible target for identity thieves.'"

Another fear, that both government and the private sector would begin requiring the physical Real ID for an array of purposes, gradually chipping away at personal privacy. They cite the spreading use of the Social Security number, which was designed to be used only for taxes and Social Security but is now routinely demanded by public agencies and private businesses.

Groups who advocate for immigrants and foreign nationals note that getting a driver's license is much easier for non-citizens than digging up the documents needed for a Real ID.

Some religious extremists use a similar issue behind the discussion. They've said the Real ID is the so-called "mark of the beast" or sign of the deed that is foretold in Revelations.

"And that no man might buy or sell, save he had the mark, or the name of the beast, or the number of his name." Citing those concerns, a West Virginia lawmaker pushed for a religious exemption to certification.

The Vermont DMV is issuing Real IDs because the federal program is essentially an opt-out program, like mail, and state lawmakers never opted out. In the absence of a law instructing DMV officials to do otherwise, the department worked diligently to meet DHS' list of 32 criteria to issue the identification, using \$1.1 million in federal grant money.

The one legislative effort to short-circuit Real ID in Vermont has largely been forgotten. In 2000, the Vermont House passed a resolution urging the U.S. Congress to "reconsider" Real ID. The senate never took up the resolution, and it appears to have never again been considered in the Statehouse.

The lead sponsor of that bill, Chester Democrat Kelly Pellet, who has since left the legislature, said she was concerned about a potential erosion of privacy as well as the cost of the program. "I don't think it's a good idea. I can't see any reason to have it," Pellet said after being informed that the DMV is going to roll out the program. "The same concerns are there. The state should fight this. It's absurd."

U.S. Sen. Patrick Leahy has previously voiced concerns about the cost and privacy implications of Real ID.

In response to questions from *Seven Days*, Leahy spokesman David Carle declined to say whether the senator supported Vermont's voluntary adoption of it. "Due in part to Senator Leahy's advocacy and oversight, the Department of Motor Vehicle Security — has been admirably flexible in extending deadlines, deferring enforcement and in other

ways working with states to come into compliance within reasonable timelines. Implementation is an ongoing oversight issue that is certain to be discussed again in future oversight hearings with the incoming DHS secretary."

Moving forward, Vermonters will have a choice: They can get either a Real ID or a traditional driver's license or an enhanced driver's license, which allows travel to Canada, as well as Mexico,

Bermuda and the Caribbean but does not require the documentation and data storage of a Real ID.

The Real IDs will be marked with a gold star, and the traditional licenses will come with a printed statement advising that it is "not for federal identification."

The Connecticut Department of Motor Vehicles began issuing Real IDs in 2003, department spokesman William Seymour said, after months of staff training and public outreach to explain the cards.

While they got a earful from privacy groups and advocates for immigrants and the poor in the months prior to the rollout, Seymour said, the department has received few complaints since.

"The Connecticut experience has been very good," Seymour said. "We did not have the confusion we thought we might have seen it."

While declining to estimate how many Vermonters will choose Real IDs over a traditional license, he said he expects some holdouts. Even today about 5 percent of people who currently obtain driver's licenses refuse to have their photo taken and carry around the so-called "green paper" licenses.

"We know we'll never get 100 percent," he said.

But he said his agency would tell customers that the Real ID may soon become an essential part of their lives.

"All a driver's license proves is that at one point in time you could pass a skills test to drive a motor vehicle," he said. "It has morphed into an identification document. We like to think that we're very concerned about [privacy] and we think we are good guardians of people's records. That's our business. We believe we can handle the task." ☐

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Feedback

require them to go some-odd where? In me, methadone does just keep feeding their addiction because it gives them just enough to stabilize the enviro. It also seems twisted that crime does pay. Drug dealers, thieves and criminals seem to make a lot more money from crime than they do at a minimum-wage job, so this makes it more appealing to an addicitive mind.

Robert Burrows
BURLINGTON

ALL FOR PHLOEMEN

[Re Movie Review, "Phloemena," December 4]. Long ago I gave up on my own Rick Blomberg movie reviews for a far recommendation. His inescapable prejudice against the films of Woody Allen, for example, nullifies any claim to objectivity.

A finer review of the marvelous *Phloemena* might go something like this: The movie is based on a novella, but even interest book by Martin Scorsese called *The Last Child of Phloemena*. Mr. Scorsese is one of the main protagonists, along with *Phloemena*, an old Irish woman who needs closure in an aspect of her life that she has struffed more for 50 years. Steve Coogan and Judith Dench portray the two charac- ters deftly.

The unlikely pair are an impressive team. Her is deeply personal, but is both grounded and, as it develops, also personal and existential. The developments that each faces are conveyed with profound subtlety as they search for *Phloemena*'s long lost son. Grief themes include aging, loss, culture, class, man- ners, child-molestation, media cynis- m, diversity, friendship, acceptance, participation of questionable positions, unaffiliated introspection, emotional toughness and forgiveness. This is not some simple road film, buddy flick or pondering metaphor.

Dane Julia's performance deserves special recognition. Has she ever failed to bring superior maturity to her craft? While all of the personalities in this film are memorable, hers is stunning. The central woman is simple, respectfully harnessing her gut-wrenching emotion and showing human nature at its most bearable. Dench can convey a world of hurt or a heart full of compassion so subtly with her twinkled, grandios- ty that connoisseurs filling the frame, or even offscreen with her good natured, rambling reminiscences. It is a consum- mation performance.

Reese's one-star rating in *Seven Days* is a disservice to moviegoers and hopefully will not prevent fans from

seeing what is probably one of the year's best.

Joe McGinn
COLCHESTER

F-35 FIX WAS IN

[Re "Afterburned? Residents in the F-35 Flight Path Share Their Views on the Plane" and "Plane and Not So Simple: Who Spent How Much Arguing For and Against the F-35" December 11]. *Grounds for Hopeless!* The harsh reality is that the decision to have the F-35 in Vermont was made way back in 2010, when Cheryl Parker, who headed up the Environmental Impact Statement for the Pentagon, was in town. Speaking before the South Burlington City Council, she pretty much said, "We are coming here, period."

What has been notoriously absent over the last 15 years has been any discussion of the law! The law is NEPA, the National Environmental Policy Act, which sets the guidelines for all EISes and laid down A paragraph within NEPA states, "This law shall be used to protect the health and welfare of communities and citizens who may be adversely affected by an action, i.e., a F-35 test down. Cause it was overlooked."

Above 2010, the city of Vergennes, Vt., which sits part of the edge of I-90 ARA, similar to Wisconsin's location near I-90, said the Air Force and won. It was determined that the all-important EIS grossly underestimated the noise and adverse health effects on the city. The number of F-35s to be based there was sharply reduced and routes were moved north to Duke Field, away from the city. When the law is followed, justice prevails.

Mark Dickinson
SOUTH BURLINGTON

SPECIOUS ARGUMENTS

It's hard to imagine how the F-35 will protect us from attacks like 9/11, as Tyler Hart suggests ["Afterburned? Residents in the F-35 Flight Path Share Their Views on the Plane," December 11]. We are safer today because cockpit doors on commercial airplanes have finally been secured—a recommendation made long before 9/11. Strategically, the best place for the F-35 would probably be the remote base at Thule, in Northern Greenland, the cornerstone of U.S. intercontinental defense for 50 years. We could build a resort up there to accommodate those who can't bear to live without the "noise of freedom."

Most of the other arguments of the proponents are just as specious. The money spent on VTANG is a tiny

percent of Vermont's GDP, the multi-plier effect is minimal (\$1.30, according to Fred Mudgett of UNVSO) and every billion dollars spent on the military results in a net loss of 1000 to 3500 jobs.

To provide jobs and grow Vermont's economy, a much better plan would be to tax internet sales at their source and apply the money infrastructure in the fields of energy, education and health care. As for all the other technical and financial objections to the project, I'll leave that to Winslow Wheeler of the Project on Government Oversight and many folks within the Pentagon itself.

John Shapiro
BURLINGTON

GUARD AGAINST WHOM?

September 11 should have demonstrated once and for all the irrelevance of the Air National Guard ["Afterburned? Residents in the F-35 Flight Path Share Their Views on the Plane," December 11]. Real supporters of the F-35s who assert that the Vermont Guard was the first to establish an air patrol over New York City seem oblivious to the fact that the entire military juggernaut of this country was incapable of stopping a small group of virtually unarmed men in several commercial airplanes from destroying the Twin Towers and killing thousands of civilians.

It's high time we not only get rid of the National Guard but dump the entire military-industrial complex, which is eating us alive, wasting trillions of dollars of our tax money and sacrificing the well-being and the futures of our children. I have heard the expressions of fear by many F-35 proponents: "We need the F-35s to protect us from them."

"Them" are the military, the industries and the politicians who feed on fear; the F-35s are on their side, not ours. The F-35s are not to protect us from them, they're to protect them from us!

Lucas Lumbis
BURLINGTON

NOW WE KNOW

I was curious to know who wrote that propaganda piece that Burlington City Council President Joan Shannon passed off as her analysis of the F-35 issues ["Plane and Not So Simple: Who Spent How Much Arguing For and Against the F-35," December 11]. Now we know. It is highly inappropriate for a council chair to use the position that way. Yet not one council member objected. What shame.

Les Yarbrough
BURLINGTON

Vermont College of Fine Arts to Welcome Best-Selling Novelist Julianna Baggott

By MARGOT HARRISON

The teenage heroine of Julianna Baggott's dystopian novel *Pure* has a doll's head perched sweetly fused to her head. It melded with her body during a series of "Genecrimes" that transformed the earth into a landscape of rubble and bluntness, eerily evoked and mutated human beings.

In this the latest *Marguerite Yourcenar* Award, or a magical realist twist on *The Road* Reading *Pure*, it can be hard to tell, and the novel's versatility reflects its author's.

Florida-based Baggott has published 18 books over the past 17 years under her own and five pen names, spanning genres from poetry to kids' lit to women's fiction to a novel about the Boston Red Sox. She's one of five distinguished writers who will speak at the Vermont College of Fine Arts as part of its MFA in Writing residency, which runs from December 29 to January 7. (The others are poet and translator Marjorie Reisman, publisher and translator Harrison Goldstone, Member, poet and novelist Lucinda Riley,

and Anna Valentine, the former state poet of New York.)

With the third novel in her *Pure* trilogy due out in February, and the three books optioned by Fox 2000 for film adaptations, Baggott appears to be riding a wave. We emailed her in advance of her visit, and the prolific writer lived up to her reputation by responding to our questions in a mere half hour.

SEVENDAYS What will you be reading from or discussing at VCoFA?

JULIANNA BAGGOTT I've developed something much like a TED Talk about efficient creativity, a topic that reaches across various kinds of arts and all disciplines. really I break down our

most detrimental cultural myths about creativity, and pull from inventors and artists, as well as my personal experiences, to not only answer questions about what makes an idea beautiful or compelling but also how to get those ideas to work with the greatest efficiency. (I) also likely read a bit from the *Pure* trilogy, the third and final installment, *Pure*, this autumn in February.

SO That trilogy combines elements of literary magical realism, speculative fiction and coming-of-age fiction, and I've often seen it referred to as young adult, though it isn't said that way. It's curious to know how you conceived the story, and

whether considerations of genre and category factored in. Did those labels change as the book went through the publication process?



One tip I Dr efficient creativity in writing a n Ovel is t O
imagine urgently whispering your story into
one person's ear.

Julia ANNA Baggott

Middlebury College's Dance Program Scores a Mega-Mellon Grant for an Interdisciplinary Project

By PAMELA POI STON

How do human bodies "interally and metaphysically shape our political and physical worlds"? Addressing that question will be part of the focus of *movement studies*, a multidisciplinary endeavor at Middlebury College that will bring emerging dance artists to the school to collaborate with faculty and students in other disciplines.

The project just won a \$110,000 Mellon grant, an unprecedented sum not just for the dance program but for the arts in general at Middlebury, according to *movement studies*. An assistant professor of dance and chair of the program, she will oversee the three-stage project.

Phase one, Brown says, involves planning over the next year—finding professors across campus "who may want to take the project into an interdisciplinary project." At the same time, the department will send out a request for proposals to artists "and ask them to dream up the most important project of their lives."



Granted in 2008

Dan Ce

The three dance artists who are chosen for winter term 2015 will come to campus "to meet their interdisciplinary partners," Brown continues. Asked to give a hypothetical example of a project she, she suggests cellular biology. While the students study what's happening inside the body, a choreographer might show them how to move; those cells "it's small to large in terms of movement, and with each other," Brown says.

Really, one of the three artists will be appointed for a two-year residency as the Mellon Interdisciplinary Choreographer at Middlebury, who "will do research and work with groups throughout campus to develop creative collaborations in and out of the classroom." Brown insists the three artists are not in competition; the department will simply choose the person "we can best support." That person will then receive a production budget for his or her project on campus.

Brown believes this interdisciplinary approach is not about teaching

students how to dance, or even just making them more aware of their bodies in a space or context, she says, it's part of a bigger project. "A liberal arts education should lead to a global citizenship—a life of action," Brown says. "Movement studies is a piece of that, it's continuing to bring light to the sides of an embodied scholar."

When Brown was enthusiastic about movement, she makes it sound like an integral part of social functioning in the world, and a critical component of self-confidence. Underscore that idea, she says of Middlebury's dance program in general, "[It's] not a conservative, so we focus on the creative process. It doesn't ask that you make dance



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SEE Page 8

JR: One tip for efficient creativity in writing a novel is to imagine urgently whispering your story into one person's ear. If you're not urgent, then it isn't the right story to tell. And if you imagine only one person — not vague, disparate mass readership — then all of your decisions are crystallized, from what to learn out to what word to choose. I wrote *Pure* for my daughter, who was 13 or so at the time. However, the novel went to both adult and young adult editors. We had bids from both, and opted for an adult house. *Pure* ended up winning an ALA (American Library Association) Alex Award, which is precisely for adult novels with crossover appeal to teens.

SB: You've written in several genres and for different age groups. Do you self-consciously take on a different "voice" for different audiences?

JR: My voice is informed by my audience — again, that one, sometimes young, delicate, wildly imaginative ear. For whispering the story to Moving

between genres — needs to collections of poetry to essays for, say, the *New York Times* — helps me stay fresh. Another audience with new expectations brings out my own reserves, which I crave. I can't stand it when I read my work and think: Oh, look, there's Roger being Roger again.

SB: What's next for you?

JR: I have a forthcoming literary novel that opens the 20th century. *The Mooned Life of Harriet Wolf*. Harriet Wolf is a fictional character — a famous inclusive writer who left her desperate for a seventh book in her career. When Wolf's dysfunctional family reunites after her death, they are each clamoring to find the last book. It will be published by Little, Brown in 2015. ☺

INFO

Jefferson/Boggett speaks on Saturday, Jan. 24 at 2 p.m. at College Hall Chapel, Vermont College of Fine Arts in Montpelier. Free. For info on this and other readings, visit info.vcfinearts.org.

WE DON'T TEACH DANCE JUST FOR THE PURPOSE OF BEING A DANCER.

CHRISTAL BROWN

without content, we don't teach dance just for the purpose of being a dancer."

According to Brown, the ethos of a dance education is creating one's own movement vocabulary — "How would you say this in your own body?" she asks. Regardless of students' majors or future professional fields, an understanding of movement "unearths who they are," Brown says.

The Mellon grant and Movement Matters project come at a significant period for Middlebury's dance curriculum. Two longtime professors — **PENELOPE CAMPBELL** and **ANDREW OLSEN** — are retiring (although Olsen will continue to teach

as an associate after a sabbatical). For the last 25 years, their respective focuses — one on performance and improvisation, the other on anatomy and kinesiology — have been "the two specialties the program has been built on," says Brown. "We'll continue to think about [this legacy] but add a more contemporary approach to training. It is my hope that we can shape this program in terms of what is happening in dance now."

Brown envisions Middlebury College becoming a "hub" in the field of dance that prepares its students for the real world. In turn, visiting dancers/choreographers come into academia to "gift out their own work," she says, calling that process "a consider that has existed for years."

Sometimes those visitors are big names such as Lin Hixon. But under the Mellon grant, Brown notes, Middlebury will work instead with emerging, yet-unknown artists. "They don't always get the same opportunities," she says. ☺

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Finding One's Inner Poet at a "You Be the Keats" Workshop

BY ETHAN DE SEIFE

Five weeks half empty, and five weeks nearly dry? That's the first line of the 60-part poem I've written since

10th-grade English class. I've titled it "Duneside City, 1899," because, for some reason, I've lately been interested in the history of the Klamath gold rush. The rhythm appeals to me, but I can't sure I have a whole poem in me.

Six of the seven other people at tending the "You Be the Keats" poetry workshop at **WIND RIDGE HOUSE OF VERMONT** in Shelburne have also begun writing poems, most with some success that I've had. We sit around a large table in the **WINDY BARN**, a cozy space made cozy by hot tea, homemade soup and the presence of a week's old puppy that alternately scampers and snores.

Leading the workshop is poet **DANIEL LUSK**, 75, whose lecture courses of English at the University of Vermont and one

of the authors on Wind Ridge's roster. The small book press has published Lusk's most recent collection of poems, *His Wife*. **ANGELA PATTERSON**, a Wind Ridge author, too. *How many High Ties at a Late Table*. *Books from the Ash* (Chelmsford) was also published this year (see facing page).

Throughout the 6 to 8-week workshops, Lusk's ex prompts to generate ideas and grace to keep us writing. The theme is "Thinking and," the idea being that the poems created here will be read aloud by their authors at their holiday dinners but the subjects of these poems very widely chosen and the only one I had has nothing to do with the holiday.

"Don't worry about deep," says Lusk. Rather, he says, it's useful to remember that poetry isn't really about "speaking from the heart" but about "speaking from the heart for other people, not just for yourself."

Lusk grew up in a religious household (and was, for a time, a pastor), and the language of the King James Bible informs his own poetry. He's a little surprised to learn that none of the attendees was raised in a particularly religious home. But that's just as well, he says. "If that wasn't true [the participants] have another orientation, and that's what's important to poets." Lusk says later in an interview: "To call out the imagination you have, and to use whatever perspective you have."

And Wind Ridge's morning after the look an impulse to "give back" to the community, she recalls, but realized that it wouldn't take the form of a public show every single submitted manuscript. "So I began to think about the ways that I could be supportive," she says.

Stone decided two things. The first was to add an impromptu, **RED BARN HOUSE OF VERMONT**, whose editorial services independent authors may have for the purpose of creating their own books. The second was to hold a series of workshops for writers of all skill levels. Since last winter, Lusk, a longtime teacher, has led four 60-part events and book classes, as well as the one day session that Times He's currently scheduled to lead another, in January, focused on breaking out of writer's block.

That's a workshop I could surely use, as my poem is going nowhere, even with Lusk's encouragement and the support and conversation in the Writers Barn. I came up with a few fragmentary ideas to describe the despair of isolated gold miners in the Yukon — some surface/ice, children, some full of poets — but nothing left.

Lusk encourages us to "start shamelessly" from texts that we like, he does it himself. As an example, he notes the time, years ago, when he admired an older poet's use of the word "yellowed" and borrowed it for one of his own works.

I consider the refreshing and helpful advice, but my attempts at pilfering

lines from an Anthony Burgess novel and a Keith Jarrett song prove fruitless. Other workshop poets, though, are having more success.

ANNE HARRISON is a veteran of Lusk's workshops, having taken one called "Delights and Shadows" several months back. A retired educator, she says, "I'm trying to be a poet," then can't clearly connect it herself. "I am a poet!"

Though at first she was anxious about the "You Be the Keats" workshop, Harrison is inspired to hear other participants' stories. "We all incorporate other people's stories into our own stories," she says. "Even if we only know little literary pieces, we use them, and it expands our perspectives. That's rich in what I really love about the workshops." Harrison has set herself the ambitious goal of completing a book of poetry by her birthday in June.

Another participant, **LAURA WINDMILL**, is a more experienced poet, having written for months of her life and published a few poems in literary journals. Windmill, the founder and director of **RECHERCHES** in Montreal, is attending the workshop in part because, as she puts it, "I'm at a stage in my life when I suddenly find life becoming more than a questing."

During the session, Lusk suggests we think of poetry as a service to others, and that makes strikes a chord with Windmill. "This is really the idea of think of... the poem is something you're doing for someone else," she says. Both she and Harrison eagerly respond in the a, narrative when asked if they would attend another workshop.



Lusk's ex encourages me when I read my poem line by line, kindly remarking that it reminds him of the works of popular poet Robert W. Service. Who, I later learn, was known as "The Bard of the Yukon."

Service's poems, many of which are available online, do have a plausibly romantic appeal to me, but, frankly, I'm a little discouraged. A better (and handsomer) poet has already written better poems about a subject I thought was fairly unusual. Apparently, the critics' establishment largely dismissed the man's work, but I'm still flattered by the comparison. Service was one of the most successful and widely published poets of the 20th century.

Well, there it is over, I had to read Robert W. Service. I'm now a published poet, too. ☺

Duneside City, 1899

Five weeks half empty, and the
end is nearly dry
No bedrock left
No ice in left
What's not snow in pyrite
What's not pyrite in ice
Three weeks callous new jewelry
and only an old thing
Working there
No bedrock left

It sounds like a recipe for pitch black comedy: Bards singing an Irish keening ball while Clark Gable is on camera in a Whodunnit. As critics say it offers an unequaled compassionate view of its characters. Find out for yourself if it's as gripping this "wonder" is written by the **WINDMILL FILM SOCIETY AND MAIN STREET LUNCHING PERFORMING ARTS CENTER**—the arena of curled updog optional.

HAROLD HARRISON

INFO

Photo: Remond - Sunday December 18
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but not back in exactly any

BAH, HUMBUG

Some people seek out Christmas movies around the holidays. And others seek out anti-Christmas movies. In the latter category, we went to drop in on *What Wonders the Heart* (drama from Broadway indie director Zach Clark), a pop-culture commentary of the A.V. Club have produced it, the best festive Christmas movie since *Bad Santa*. And Marky says the flick will be increased annually by those who have acquired as a holiday gift-giving tool.

How did *What Wonders* come those proud accolades? It starts with a wicked out premise. A real estate agent (Anna Margaret Holmberg) finds her



Yule like shopping rubric interrupted by her husband's murder. She sets out to spread Christmas cheer anyway — to the stranger with whom her deceased spouse was having an affair.

A Quartet of Books Represents the Volumes by Vermonters This Year

By PAMELA POI STON

Thanks to the popularity of self-publishing and the proliferation of vanity presses, *Verne Days* receives a flood of books each year. Much to their authors' chagrin, and our frustration, we simply can't review them all. But the quantity is impressive, as is the variety—even if the quality is inconsistent. The following four volumes—three from the increasingly busy *Wind Ridge Books of Vermont* in its imprint, *Not Quite Booked by Heart*, or *Shelburne*—illustrate the diversity of the releases we find in our mailbox. With these brief descriptions and excerpts, you can decide for yourself who might like copies in their Christmas stockings.



High Tea at a Low Table: Stories from an Irish Childhood by Angela Putten

Wind Ridge Books of Vermont, 112 pages, \$20.95
Why are Irish childhoods always so "colorful"? Time and time again, films and books prove it so, and Angela Putten's short stories are no exception. Here, she lived in Dublin, the author—a now a poet and teacher in Burlington—writes in straight the way yet often inventive prose memories of her family and growing up in Ireland. There is a twist: the later in kind of her education, at graduate school, as a young mother in Vermont, Putten weaves this story into the other one, and the transitions are as jarring. But there is no question the parallel narratives suggest not one but two intimate treatments.

It dawned on me that I wasn't due to park up my son for several days, so it would be a long time before anyone missed me. I was terrified, sitting there trapped in my own car as it rattled down the highway, but at another level, I was not surprised. My everyday life in America as a single mother nearly separate from husband and homeland was so terrifying that being kidnapped at airport seemed like just another unfortunate occurrence.

I Wish He'd Thought Me How to Shave by Dave Landers

Wind Ridge Books of Vermont, 128 pages, \$18.95
A longtime college counselor, *lands* (as he is in the former director of the student resource center at Saint Michael's College and has been teaching a gender studies course called Men and Masculinities for 12 years. According to his description in the book, the wildly popular class has a two-year waiting list.

Landers would likely tell you that's because, in his observations, young men often lack adequate role models of what it means to be a man. Their own fathers have failed to pass along that critical information, as did their fathers be few. This book recounts the stories of a number of his students, incorporating some of their insights into the book, and "fills what he has learned about the generational damage done when society holds strict and limiting views of masculinity."

In the measure of a man whether or not he plays catch with his son in the backyard? I suppose for some young men as I told him that it wasn't that he did—my brother—didn't love him, it was simply that our father had never done that with us, and so perhaps my brother had never realized that this was something that should have been done. I tried to explain to this sweet ten-year-old that our father (this good father) had been a musician who worked really, really hard, came home from work tired, and never had the time to go out and play catch with us.



Screwed: Five Plays by Stephen Goldberg

Farmers Press, 246 pages, \$5

Born in New York City, *Stephen goldberg* was a joint trumpet for years before he became a writer. While he was the musical director and composer for a dance theater company called *Wendell*, he had a residency at Johnson State College, where he met the playwright John Ford Noonan. It was Noonan, he relates, who encouraged Goldberg's own writing.

Since that time, Goldberg has penned more than 25 plays—five of them in this book—each of them dark, acidic, funny and loaded with *Flonks*. "I do write about the Underbelly of Humanity," Goldberg puts in a brief introduction, in which he dedicates his plays to the "those who work and read fiction" he knew as the Lower East Side.

In Burlington, where he has long lived, Goldberg is cofounder of *Center for the Arts* and *the*. This excerpt is from *Area 51* by Gold.

Area (speaks to audience) I'm telling you I was just sitting here in the union placement office. It's like the whole room is on fire, the light level is cracked, the fire flames coming out of people's heads, like their heads are vessels of over-lit emotions. It's one of those capturing moments and I realize I don't want a job, what I want is money and I want the screwed woman who's sitting behind her desk.

Morse's Doodles & Jots by Jim Morse

Red Sun Books of Vermont, 272 pages, \$22.95

Here's a book that delivers exactly what its promise: Its pages are filled with what the author modestly and accurately names "doodles." A Virginia farmer explains, "A former Vermont Supreme Court Justice holds forth on Law, Philosophy, Religion, War and more."

Jim (as he is) was a partner for 16 years and in his retirement has turned to drawing. That's, we assume he did not bring colored felt tip pens to the bench—but then, who knows what judges hide under those robes?

Morse reveals in a preface that he's kept a journal for years, putting in it topics—mostly "just a place to write in idle hours." Paired with drawings on the book, Morse's jots are visually witty, wise, silly and cryptic. ☺

Morse's Doodles & Jots



Jim Morse
doodles and jots on his pen and paper



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Dear Cecil,

I've always wanted to know: If a brain transplant were possible, would the recipient take on the personality of the donor?

Cleona Vassell

Stopright there, Cleona. In a brain transplant, who's the recipient and who's the donor?

Here's one way to think about it. Although a brain transplant at the moment is impossible, no doubt that won't always be so. What will probably become feasible first (how soon I have no idea) isn't a brain transplant but a head transplant.

This complicates matters in two respects. First, as a practical level, it sidesteps the fantastically complicated project of reconnecting the brain to the multitude of sensory organs and blood vessels in the head. Second, and more important for present purposes, it gives a long way toward answering your question. Walk there's a lot about the brain we don't know, so one disputes that it's the seat of consciousness. What's more, the head is a whole container most of the time—eyes, ears, speech apparatus, facial muscles—that we use to interact with the world.

With that in mind, it's obvious we're not talking about grafting a new brain or head

onto someone's body; we're talking about grafting a new body onto someone's head. The self that lives in that head remains the boss.

As for personality—well, that's broader questions, which we'll get to by and by.

Currently the deal involves here is the spinal cord—as yet there's no way to reattach a severed cord to a brain. Some think stem cell research may yield a way to replace the two together. A more exotic possibility is severing the brain at the midpoint and connecting the upper lobes—and thus, presumably, the higher functions and consciousness—of one individual to the brain stem, spinal cord and body of someone else. The rationale seems to be that we keep most all the control activity needed to operate the body and simply put someone new in the driver's seat. However you slice it, it won't be easy.

The practical science of brain transplants has been slow to evolve, and often grotesque. In 1994 Brown scientists transplanted the head and upper thorax of a puppy into a larger

dog, creating a two-headed dog. In 1995 one of the pioneers in the field, Robert White, topped this by transplanting the brain of a donor dog into the neck of another, thus briefly creating a two-brained dog. In 1996 White and his colleagues transplanted the head of a monkey onto another's headless body. The resulting monkey lived for eight days (although it was neurologically intact for just 36 hours). Not only could it use its senses, it tried to bite the head of a researcher.

In all three cases, the host body simply provided life support for the transplanted head or brain. There was no neurological connection between the two, and the newly added brain wasn't in any sense the master of the body.

But give it time. Current schemes for head transplants involve keeping the bodies of donor and recipient in deep

hypothermia and using ultrasharp knives to cleanly cut each patient's spinal cord at the neck in hopes that the nerve cells will fuse when the brain and of one is joined to the body end of the other. A special glue promoting such fusion would be applied to the severed ends, blood vessels, muscles, etc., would be hooked up appropriately. Finally, the surgeon in charge would tell him to throw the switch.

OK, not that last part. When the day arrives that brain transplants become practical, they won't be performed by mad scientists. On the contrary, a rigorous matching program will undoubtedly be established to ensure that brains, body and—dare I say it?—soul are as compatible as possible, minimizing any question of personality change.

Still, purely as a thought experiment, consider:

Now and then crash your motorcycle into each other. Helmut has Jane's left hand dead. But otherwise intact, Jane's brain is fine, but his body is mangled beyond repair. With death imminent, genius surgeons successfully implant

Jane's brain in Helmut's body. Who wakes up, Jane or Helmut?

The memories and consciousness clearly will be Jane's. But while the brain is the seat of the intelligence, personality to an unknown but surely significant degree is formed by the interaction between brain and body. To cite the most obvious difference, Jane's XY brain now finds itself in an XY body. True, the hypothalamus, which plays a key role in hormone regulation, is located in the brain, but other equally important glands aren't.

More generally, Jane's brain must cope itself to Jane's body, which at minimum could result in a completely different set of movements and mannerisms. Maybe you'd just get one of those cerebral scammers beloved of screenwriters: a woman's body with a man at the controls. This example of transsexuals, convinced they're one sex despite a body proclaiming they're the other, strongly suggests the brain trumps all.

Then again, maybe Jane becomes psychotic due to the brain/body disconnect.

But there's a third possibility. Jane wakes up thinking he's male, but after his body insists itself decides. Please, call me Jane.

INFO

Is there something you need to get straight? Cecil Adams can deliver the facts and fakes on any topic. Write Cecil Adams at the Chicago Reader, 11 E. Wacker Drive, Chicago, IL 60601 or cecil@ahli.net or www.cecil.com

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Out in Front

By KEVIN J. KERBY

The jumper-striker on Mike Pliska's pickup truck — "Listen to Shovelscreak!" — suggests he has interests apart from his work

as a home builder and restorer. Sure enough, Pliska, 36, is "a big Michigan reader" with an English lit degree from Penn State. He plays "atmospheric black metal" guitar in addition to being a fan of modernist music, and has worked as a swimming contractor and sous chef. It was the frenetic pace of that latter occupation — at restaurants such as Stone Soup in Burlington and Harry Night Cafe in Pittsburgh — that prompted Pliska to learn a new trade.

He and his business partner, Scott Pliska, started Mack-Lorain Construction a few years ago and have developed a specialty of refurbishing the finest portions of historic houses in Burlington. They've completed a half dozen of those projects in the past couple of years. The success of their two-man company stems mostly from the quality of the restoration they carry out, but saving, hammering and displaying a handmade wooden business sign on the full view of passersby has also helped them land jobs after jobs.

Pliska and Pliska — "great name reminder," Pliska notes — were rebuilding a three-story porch on a Howard Street home one recent winter morning when the red-boarded, 6-foot-5-inch Pliska eagerly agreed to go out for an interview. His employer would make a nearby home, on South Wisconsin Avenue, with a porch the craftsman had also recently remade.

They installed curved railings of red hick, a tropical hardwood, and used western red cedar for the balusters. The result is a handsome new porch that's consistent with the home's historical style but has two touch-points to be mindful for a representative.

SEVEN DAYS: Pretty odd, eh? How can you work outside on days like this?

NATE PLISKA: I put hand warmers in my gloves and wear knit gloves, but my still get really hot. It's actually kind of uncomfortable to be doing this, I'd been having issues in the winter for a while. I'm fine at six years, and that's what inspired me to go out on my own — and get out of the cold. My best case scenario is to be building houses indoors during the winter.



SD: This is a great-looking porch. Did it take a long time to build?

NP: There were two months of part talking with the client about what he wanted and going through the design process, which included making model plans. The actual construction took about three months.

SD: Sounds like a lot of effort.

NP: This was actually a paid job for me. I live doing artistic projects and collaborating with clients. I take their needs and filter them through reality while giving the job my own creative touch. You've got to deal with issues like liability and the

city's building code.

There can be conflicts when Pliska and Zorog want to keep something looking the way it did and at the same time have it meet modern standards. We spend a lot of time doing that. It's a bit like we're sort of like a mix, which I do like a lot.

SD: What appeals to you about it?

NP: I'm from a western Pennsylvania family with a lake-villa tradition and a whole other side. This work seems like a happy medium between those two.

I saw four siblings, and as a kid I was always building private spaces. When I'm doing now is like an extension of that.

I learned it on my own because they're a middle ground between the public and private spaces.

SD: You taught yourself?

NP: After I finished to get a building a look, I got a job with the [Building Company] construction, where I learned a lot but also realized I needed to get more rounded education in building.

I worked as an oil on Craigslist for a home owner in the Old North End who was looking for help rebuilding on this house. It was an incredible experience. I learned to do everything — putting in a foundation, electrical wiring, plumbing, windows, stairs, and lots of other things. I spent five years working on jobs with this guy, Steve Loughlin, who's an excellent builder.

SD: You've also developed a distinctive style. How would you describe it?

NP: It's a mix. I like the traditional look a lot, but I would say that's what I do. I pull details from different historical periods and incorporate them. It's not one thing: not arts and crafts, not art nouveau, not modernism, though all of those aspects in me. I'm not stuck in any particular time frame.

SD: What's next for Mack-Lorain? Do you want to get bigger?

NP: We like being small. There's this sense of ownership, of being in charge and also of being responsible for everything. We can also decide not to work when the weather really rains out. And having employees can be a burden in terms of regulations.

SD: Do you see yourself doing this when you're 80?

NP: No. I don't want to be back by this time. Another reason is why I think about farming: making. It's a lot more on the info.

Info

Steve Pliska, 36, is a "great name reminder" and a "big Michigan reader" with an English lit degree from Penn State. He plays "atmospheric black metal" guitar in addition to being a fan of modernist music, and has worked as a swimming contractor and sous chef. It was the frenetic pace of that latter occupation — at restaurants such as Stone Soup in Burlington and Harry Night Cafe in Pittsburgh — that prompted Pliska to learn a new trade.

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WTF?

What's up with the teepee by Interstate 89 in Richmond?

Over years of driving north on I-89, I have often gawked at the creepy white teepee sitting in a field between the highway and the Wisconsin River in Richmond. It looked almost abandoned in the middle of a damp lowland, and a road or path led there.

Earlier this year, the teepee vanished, and I forgot about it. Until this fall, when it appeared again. This time, a man called painting had begun crisscrossing up the teepee's sides, as well as up the tent's pole beside it. Yet I never saw a man, a person or any sign of life nearby.

Was the fall was painting the teepee? And why was it there in the first place?

A colleague suggested I call the folks at the West Monitor Barn, just down Route 2 from the teepee. After some good chatting—bargaining (they'd love the barn, an event space, to be used for *Scary Dads'* next wedding meet?), the staff gave up the goods: the name of the teepee's owner and his cell-phone number.

A few minutes later, I was talking to cheerful Susan Pratt, who picked up his phone on the second ring. I don't think it's ever been so easy to reach a source, and, for all of the teepee's missing mystery, Pratt was anything but mysterious. He was happy to dish on the teepee he erected eight years ago.

"I was having trouble sleeping, and I'd imagine myself in these different places where I would be sleeping," he explained. "Of course, I pretended I was up in the woods in a shelter I'd constructed. This one day, I pretended I was in a teepee. The next morning, I said, 'Fuck it! I want real life and order!'"

Pratt brought a 16-foot diameter teepee for \$1500 from an online outfit, and mounted it about 500 yards from his house, in a field just across the river. Pratt—who owns RFP Seppie Service—recalled that when someone at work joked "that I couldn't have a teepee without a sign," he put on one of those white tee-shirts from the bluff where his house sits then across the river to a sandy patch beside the teepee. "I've taken that sign with a 31-pick of beer in my tooth," Pratt said.

That vivid imagination key. Rather than a place to sleep inasmuch, the teepee became a lounge for Pratt, his sons—three, all grown—and their friends. Inside, it had a gravel floor, a benching, a love seat, two chairs and a coffee table.



And, despite its seeming fragility, Pratt's home away from home survived spring floods, storms, even Tropical Storm Irene, when it was submersed under eight and a half feet of water.

But last New Year's Eve, a wood storm blew the teepee down. "I spent it downwind and got it with a bucket truck," Pratt said, but the structure wasn't in any shape to be reconstructed.

Then came more unexpected news: Last March, Pratt had to perch his cat, Otis, to sleep after a mysterious illness. His seven years with Pratt, Otis had been popular with local children, who liked to visit him. Pratt still keeps postcards,

tarot cards, two polished pigs, two dice and a shorn cut on his 220-acre spread.

After several teepee-free months, Pratt ordered a new one in the fall—this one 30 feet high, two feet taller than the first. With friends, he pushed up the tarp on the new teepee site, and beside it erected a tent pole he had found years ago along a Richmond road. Pratt thought the wood might look better painted. "I put an oil on Craigslist that said, 'Painting tent pole,'" he said.

Duckberry resident Penelope Nichols answered the ad and showed up at the teepee for a few summer weeks, her kids in tow, to adorn the tent pole.

When Pratt suggested she paint the teepee, too, she covered the exterior with a Southwestern scene of animals and red mountains looming over a golden desert filled with cacti and cactuars, including a coyote chasing a hare.

As it turns out, there is a road leading to the teepee, a separate track virtually invisible from the highway. On a recent afternoon, Pratt took me down a dirt track to his red pickup, and soon we stood next to the teepee. It's imposing and wildly colorful, with a perimeter so wide we circled it more than a time, checking out Nichols' work.

It was a little surreal to be so close to the "mystery" teepee, and even more so when I heard *Tears for Fears'* "Everybody Wants to Rule the World" spilling faintly through the curtains.

"Is that... music?" I asked unnecessarily.

"Oh, yeah. Come on in!" Pratt untied the teepee's flap, and we ducked inside, along with Jennifer Lada, Pratt's partner. The teepee was so high that we could easily stand upright. It still has a dirt floor, but instead of a living room, Pratt has gone for a full-on ski-slope—except A-lancho has no stairs with top white lights and a roof, surrounded by fake palm trees and two cocktail tables. Rather than a fire, an open flame roars from a campfire, making the inside cozy. The painted outside casts a glow not unlike a Polynesian sunset.

Though there wasn't a bottle in sight, the camp spoke volumes. "It smells... seven," said Pratt about the teepee mini-life lounge.

After a Thanksgiving snow a few weeks ago, Pratt sent Nichols a picture of the teepee covered in white. "Phew, I'm sorry, but all of the paint fell off," he wrote waggily.

Now that a teepee is back in its rightful place, Pratt is turning his attention to another passing moment: His farm lacks a road.

"The road was a big hit, and I'm going to get another one in the spring, because everyone is always asking me," he said.

Perhaps, Pratt, Lada and their friends will come up with the new road's name over Mid-Ten. ☺

INFO

Curious? Already curious about something I don't have burning question to ask? Write me at whiskeytangofoxtrot.com.

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FICTION



FORT STO

I was Christmas Eve, 1977, and we were freezing and scared. The men had dropped below the wind-scrambled maps, and with it our prospects for grabbing a ride out of Port Clinton, Texas. Like many producers in, this one began with what seemed like a grand idea at the time, just four days earlier.

It was LTV's winter break. I was an English major, focused on becoming a writer. I sat out the window and watched the snowplows clear North Street. Last night's fresh powder would soon be reduced to piles of packed gray snot, the ditches were piled high on the side and I was restless.

I opened the last page of Kerouac's *On the Road*, caught by his "new lead that rolls in one unshakable huge lumpy lead" in the West Coast," and "finally, nobody knows what's going to happen to anybody besides the bottom edge of growing old."

I felt trapped. The great writers had taken me, stepped onto the ledge. The big questions and exciting stories must lie out there beyond that black Vermont sky, our ice-diamond road, the heartbreaks of wind off the lake and the peroxide hair dryers I had to escape.

I turned to Mary Ann, my best friend. She was hunched over her desk fiddling through one of her arcane philosophy books. I had read many times to convince her to become a writer. "Why do you want to spend so much time trying to understand someone else's answer to the meaning of life," I'd say, "when you could write your own version like me?" She would grumble something about her intellectual standards and turn back on herself to her text.

"Stop, listen to this." I read her the class official ad that had captured my attention. *Wanted, good driver to deliver car from Burlington to Las Vegas. Will reimburse for travel expenses.* The contact information followed.

She raised her eyebrows, squared her broad shoulders and ran her hand through her short blond hair, she gave me a sharp look. "Watch, the last time you had an operation it cost me a hundred in fines and a lot of explaining to do."

I ignored her criticism and approached to her sense of adventure.

"Come on, think about it. A road trip across the heartland with all expenses paid, then we can hitchhike back across the South." She had changed her way into

us. More nice and didn't react until the spring flowers appeared.

That did it, and after she made me promise again that we would be in Vermont for New Year's Eve, I made the arrangements to get the car. We stuffed our packs and emptied the refrigerator. It was five days before Christmas. On the way out I grabbed my journal and the new issue. Aeryn told my father had given me. It was a diary — two blades, saw, compass, etc. saw, screwdriver, can opener. I was ready for anything.

We drove that Pontiac Parkland slowly out of Vermont, with its black ice covered roads. As we approached New York, I sang, "Good bye, sure, Lake Champlain, wind, parks and boats! Good nights,

I answered, "Probably not," carefully avoiding the alcohol, in case it was a trick question.

She pointed anyway. "Surely my point — yes, if everything is God, then God cannot be defined. So why do we try to pin her down, put words in her mouth, call this holy, that unholy?"

I answered, "It's holy, I guess."

"The Faithless call it greed, anger and ignorance," Mary Ann said.

I wanted questions, not answers, and tried to move off the topic, as I could see she was getting pissed up. We had a long way to go.

I left the highway to refuel, passing through small towns with Christmas lights and decorations draped from every house — stars and hollyhocks, snowman, snowflakes, trees lit with windows and porches and, of course, Jesus in the manger.

"You ever feel like you're in a foreign country?" I asked.

"We might be the only Jews in Indiana," she replied.

We dropped down through Missouri and into Oklahoma. We had the road to ourselves in the middle of the night. As Mary Ann drove, my mind raced along with the car. Thoughts driving rapidly — What was consciousness? Could anything be defined without comparing it to something else? Could life exist without death?

I felt exhilarated free and far from Vermont. I saw she was asleep.

"Should that dream me?" I said, leaning.

"The 70 percent you're wearing," she

"Get us safely out of Vermont, and I promise I'll never complain about Vermont again!" I shouted into the wind.

across the country the previous summer, and had come back inspired for a while, creative with fiction, and Karl, Hazel and I spent some time back to earth.

Mary Ann shook her head. "I want to be in Vermont for New Year's."

"No problem," I insisted. "We'll get back on time" — thinking, I never knew her take on time for anything.

The day is, so I played my strongest card. "It has to be warm down there." Mary Ann hated the cold. She began complaining

Vermont! Christ, warmth, here we come."

We took some driving, reaching every three hours or so, as we made out a thousand miles the first day, slept for a couple of hours at a truck stop in Indiana, pumped up on coffee and jam and drove westward. Patches of rain visible ahead on the horizon, visible in the dim first light. We became reflective.

"Is there anything that is not God in the sky, those galaxies, that faraway, that far?" Mary Ann asked.

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Fort Stockton Blues

that back, as we passed hobnob and drinks on balconies of the road.

In New Mexico we crossed the Continental Divide, pushing at the money pulchre to the north. Eight hours later, we pulled into this City after driving 1600 miles in two and a half days. We had a big breakfast for breakfast. While Mary Ann tried a few chat machines, I pulled out my journal and began to write.

I glanced around and saw a drunk Santa hat three lunatic, quarters spilling out like rain, as he whips and bellers. To his right an older woman whippers a prayer before each pull. Next to her a giant man plays two machines, yanking the levers without pay, his cigarette dropping off onto the street carpet.

Men turn and lean in to. When Mary Ann stands by my side, glaring at them, they look away. I lose my tough-on-my friend! Did I mention she is a black belt? She says that every successful philosopher needs to master not only logical arguments but also the quick look to the balls. My only defensive moves are metaphors and ironic observations. Mary Ann has had enough of Vegas.

I studied the journal in my pack. We dropped off the car and receipts and banded out of town, a few dollars in our pockets and our packs optimistically slung over one shoulder. Oh, sweet adventure!

We caught several taxis, carefully checking our the accounts before getting in each car and arrived in Flagstaff, Arizona, before dark. I noticed that the car had chilled down, and I was shivering in my lightweight jacket. I glanced over at Mary Ann. She had her hands slatted over a spore nasal tucks and her shoulder was bowed, had bowed against the wind.

"We might as well back in Vermont, at least we know what to expect from winter there," she complained. Then, as the wind picked up, knocking the two outsiders standing in the deserted street, she growled, "Did I forget we left Lake Champlain behind?" It was two days after Christmas.

A truck passed and over-came by itself alone.

A family in a van drove slowly by, the kids pointing at us and laughing.

An hour passed with no traffic. It had begun to snow. My fingers and toes felt numb. Mary Ann's hair was coated with frost. An axle hung from her nose.

It felt too cold for our thin sleeping bags. We counted all our cash and decided that we couldn't afford a hotel. We would just park a church and looked at the coach, sitting in the yard. There were the Wile Men standing outside the manger. Inside, an

angel, a dooley, Mary and Joseph looked solemnly at baby Jesus in the hay.

Without a word, Mary Ann cut across the churchyard and ducked into the barn. She signaled to me to follow, and with some snappings I joined her.

"It didn't exactly fit in this scene," Mary Ann said. "I don't exactly fit in this scene."

"How do you do, although we may not qualify as particularly wise, seeing as we thought we were leaving winter behind. Besides, don't you think I kind of look like Mary?"

I clearly examined the Madonna's living pose, and then Mary Ann's pagan-courtesan countenance. "More sembler with the dooley I think."

But she had already snuffed her sleeping bag and was nothing like the boy. The barn buffed the wind, and we slept.

We woke with the sun to water dripping through the roof boards, soaking our sleeping bags. We were stiff and sore as we studied our wet bags and scratched out of the manager. Mary Ann's hair and clothes were matted with hay.

WE WERE STIFF AND SORE AS WE STUFFED OUR WET BAGS AND STUMBLED OUT OF THE MANGER. MARY ANN'S HAIR AND CLOTHES WERE MATTED WITH HAY.

Two women chatting outside the church stared at the opportunities emerged. We hesitated by, determined to put some miles behind us. Our plan was to swing north, pick up Route 89 in Texas and travel across the country to northern Florida before heading up the coast.

On the road, heading to Fort Stockton, Texas, was a chatty young rodeo rider. Coleb drove 80 miles per hour and talked in an continually about different types of horses and how the West was changing. I had my journal in my lap, getting notes, capturing the essence of Coleb's speech.

"You know, folks aren't too used to seeing' hitchhikers back home," he says, "and two ladies going to be dirty. I don't know. You want to get a ride back East tonight?" His words didn't make much sense. The heading was from Christmas Eve, that's for sure. And since clear of the Franklin place."

"The Franklin place? Mary Ann says she's going to stay in a house she knows we are near."

"Old man Charles Franklin lives down on the east edge of town

West in his empty, and folks around here keep their distance."

Coleb wanted to go back, but as out in the business district and pointed the way out of town. It was dark and had rained. The moon street looked deserted. Even the blinking Christmas lights looked lonely.

"Put this notebook away," Mary Ann said. "We've got some hard travel to go."

"Did you hear what he said about the Franklin place?" I asked.

"I heard some of it," she said with a grin. "I'm not planning to knock on his door anytime soon. Look, it's Christmas Eve, I try to keep telling you you will be in a good mood, and they'll want to do a nativity."

We stuck our thumbs while we walked. We were chilled again, and a brief wind swept up dust that swirled on both sides of the road. The few cars that passed us sped by without slowing.

Mary Christmas is you, too! I thought each other rejection. This wasn't like hitting on a long stretch, where multiple cars whizzed by each one, clanked in the majority of the crowd in hand. Here each car was an event, each rejection personal.

We were definitely on the eastern edge of town now. We could still see lights, blinding, dimly across the prairie a mile back. We stopped where the breakdown lane widened and put our packs down. Attached to a tall post on our side of the road, a large, crudely painted message read, "Where WAS THE Speed Bump?" Across the road was a wooden shack with a curtain bush in the yard. Even in the gloom we could see the living board and barren exterior, and the boarded up roof.

"That's the Franklin place," I said.

"Yeah, well, we're not stopping in any halls."

Headlights approached. "Crash, pull over, pull over," I shouted.

The car slowed, then rolled back, but before we could grab our packs it had spun around and was coming back in our direction, passing through the asphaltness on the other side of us, as close as our comfort, lights blinking and horns beeping. The occupants pulled something out the window, and we heard the car circle as they headed back to town.

"Maybe they don't know it's Christmas Eve," I said.

"Or maybe that was some kind of Texas running race?" Mary Ann replied.

We debated whether to head back to town, wary of our packs or head back to the place to hide. Finally we decided the worst choice, but where? The prairie around us was flat and matted except for a few scraggly bushes. "Let us ask only out of Fort Stockton, and I promise I'll never complain about Vermont again," I shouted into the wind.

Mary Ann looked at the Franklin place and said, "We do have another option."

The door of the shack had opened, and I looked at the silhouette of the large man, builder in the opening, waiting for us to come in. Headlights were approaching again in the distance. I watched Caleb's warning against the males of our nation. Mary Ann did not hesitate. "We're going away the recommended, and as we crossed the road, I walked for the stars among knolls in my pocket."

He had a duck where beard, shoulder-length hair, dark eyes set in a deeply wrinkled, weathered face. There was something wild and untamed about him.

There was a rifle on the wall, and a bottle of rum on a table with a worn suspended just off the bottom, swiveling slowly like a specimen in formaldehyde. An old guitar leaned against a beanbag sofa.

"Take off your coats and set down," he ordered, pointing to the sofa. His voice rose gently and deep like thunder and went behind a half wall separating the kitchen from the rest of the cabin. He picked up a large knife, I sensed, ready to kill.

He began chopping and stirring. I noticed a landscape painting on an easel in the corner. There were no holiday decorations. He put three plates on the table, each with a large, pale-bellied snail, dropping cheese and filled with onions and hot peppers. We sat down.

"Merry Christmas," he said, and put a big forkful of snails in his mouth.

"Merry Christmas," we returned. We ate in silence at first, looking only by the sampling of snails.

"Where you girls from and where you try to get to?"

We told him the story of our impulsive trip across the country. "I thought an adventure would give me something to write about, and Mary Ann wanted a break from the cold," I explained.

He shook his head.

"Isn't nobody going to give you a ride out of this snow, damn hairy those jobs didn't run you over. And two women traveling alone, what was you thinking? And why aren't you home on Christmas Eve?"

"We're Jewish," I told him.

"But we want to be home for the New Year," Mary Ann added, nudging me under the table.

I explained that Jews celebrated Hanukkah.

"Isn't that just another kind of Christmas?" he asked.

I started to say, "No, it's basically the same," but Mary Ann cut me off.

"Isn't between the Messiah hasn't come yet?"

He looked concerned. "How long you gonna wait 'til you give up?"

And Mary Ann, who believed that God was man's creation, and that no month, year, season or future would ever see us, simply said, "It's been 2000 years, what's a few more?"

Charles Franklin thought about this for

a while, scratched his head, nodded and said, "It sure would be a mighty and wonderful if everybody was the same, if we all had the same beliefs. I go for the Bible's independent investigation of the truth myself?"

After dinner he invited us to return to the couch, and he picked up his guitar. We were stunned when he played a complicated lick, his fingers moving quickly up and down the neck, and more so when he began to sing in a rich baritone, a Woody Guthrie song: "I Ain't Got No Home in This World Anymore."

He played, and we sang along with him, once we knew the words. When we began yammering, he gave us blankets, set the sofa up as a bed and said good night. We slept soundly and securely, like guests in a first-class hotel.

The next morning we squeezed into the caber for pickup, and he drove us 73 miles east to a large truck stop. He laughed when I told him he'd just taken us the equivalent of the entire width of Vermont. "Heck," he said, "we got ranches bigger 'n that. Well, lots of traffic coming through here, even on Christmas. You girls should be able to get a ride out of Texas."

He handed me a flat package and told me to open it when I got back to Vermont.

He gave Mary Ann an old wool hat, which she immediately put on, smiling as she pulled it down over her ears.

I dug into my pocket and pulled out my new *Burns Army Knife*. I pressed it into his hand and said, "Merry Christmas, Charles."

"Happy Hanukkah," he said, grilling us into a bear hug. "I hope you'll find what you're looking for."

Thanks to an encounter staying the blues, living on the edge, we have returned our road dash across America, and returned in time to welcome the New Year. I glance at Charles' gift again, a small landscape painting—a lone desert cactus leaning on a wind. On the back he has written, "To Sarah, who dropped by on Christmas Eve looking for adventure."

I listen as Mary Ann explains her current favorite religion, Buddhism, to her new love, Angeline (the reason for her urgent need to return). It is a refreshing 15 degrees below zero outside, and Lake Champlain hovers a glacial green. Thick chunks of ice hang off every rock, each one a poem, magnificent sculptures like dinosaurs, rising grandly toward the ground. I laugh as exploding fireworks perfume 1992. It feels like home. ☺

INFO

Michael French (left) lives in Unionville on Mitchell Rd. He is a member of the Burlington Writers Workshop.

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The Seven Days Gift Guide

Atraction, shoppers: You have just one more week to wrap up the holiday gift thing. For the last three weeks we've been trying to help, during our own work late for inspiration,

but if you have lingering consumer conundrums, here's our last shot. This time our theme is "Nest" — aka, for the home or garden. Have still, and happy remaining holidays! **D**

PART 4: NEST



It's so hard to decide on just one item at my favorite outdoor boutique, Chef Centos Kitchen & Store in Shelburne. That's why I'm asking Santa for a roundup of hard-to-find items, including a **SPATULE BOARD**, stacked chocolate chips and an adorable wooden, pig-shaped bowl. I wouldn't say so to a cooking class, either. Prices vary. **chefcentos.com**

ALICE LEVITT



OK, this one's for my wife. When plants season comes around, we'd like to start a garden that we can take with us if we need to. She's had her eye on some fairly attractive **GALVANIZED-METAL TROUGH**s at Gardener's Supply that can be used for planting and, as a bonus, can be arranged in a number of configurations. Apparently this is a thing on Pinterest. **\$199, gardener.com**

ETHAN DE SEFE

You know how I love fluorescent light. Santa baby, so hurry down to **LAMPSCAPES** in White River Junction. Ken, 31 model fashions lamps from found industrial objects and tops them with shades he paints by hand. The one I want to light up my nest

features a ball bearing base and a shade showing the gentle fields of the Connecticut River Valley. It's \$190, but the budget-conscious could pick up just a custom shade for a little at **\$60, lampscapes.com**

JEFF GORD

My go-to destination for all things "nest" is Clementine, a sweet little shop on downtown Middlebury that peddles the pretty and the practical. Right now we go to gifts in a **LINEN TEA TOWEL** (\$18) designed, sewn and printed in Vermont. Tucked into a gift bag with a bottle of wine or a Middlebury Chocolate bar (\$7.25), these towels would make a great gift for newlyweds, housewarming or holiday hostesses — in addition to me. **clementinestore.com**

KATHYRIN FLAGG

With a longer half-life than photos, an old pair of skis is a gift that keeps on giving. The dickhead should keep it as an heirloom, make horns on a bag, send them in summer. The hard part: can glue down a line of hot glasses, to create the (pathetic) skiside. Good. Sometimes can donate them to a ski shop. Me, I've always wanted a **COATRACK**, so I'm asking for one made of old planks from Green Mountain Ski Furniture in Waterbury. **\$49, recycledskis.com**

CHARLES EICHACKER



For me, home is where the art is. I've been collecting Vermont artists for several years now... and have run out

**I'VE ALWAYS WANTED
A COAT RACK, SO I'M ASKING
FOR ONE MADE OF OLD PLANKS.**

of wall space. So this time I'm getting an artful gift for a special friend who is crazy about dogs, but I don't want to say which one 'cause that would spoil my surprise. Let's just

say we're talking a **STEPHEN HANCOCK PRINT** featuring adorable pups \$75 to \$150. Available at the Stephen Hancock Gallery in St. Johnsbury (dogart.com) and other galleries and craft shops around Vermont. Art Frog Hollow in Burlington, proceeds from purchases benefit the late artist's Dog Mountain and Dog Chapel. **doghollow.org**

PAMELA POLSTON

When I emerge from beneath my blanket-covered comforter on winter mornings, one of the first things I want to know is the outside temperature. You

THE SEVEN DAYS GIFT GUIDE • 49

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Information, Please

With technology high and low, Jessamyn West documents Vermont's public libraries

BY ELEANOR SCOFF

I love, love love the Rensselaer Library!" declares Jessamyn West, who might be the librarian laureate of Vermont, if there were such a thing. The one-story building housing the Rensselaer Free Library is indeed charming: 30's ting and staffed by a welcoming librarian, and its bathroom (built only a few years ago, when indoor plumbing was finally installed) features a gorgeous marble floor hand-cut by a local craftsman. But West is basically here for this library—and all libraries, really—run deeper than mere appreciation of their quaintness or beauty.

West is visiting Rensselaer (pop. 400), the geographic center of the state, for the latest of her many projects highlighting issues of community information access. She's making and photographing every single one of Vermont's 161 public libraries. So far, she's been about a sixth of the total.

West is already a member of the 222 Club—an unofficial group of people who've visited each of Vermont's 222 towns or are working on it. But she set out on her library project as a way not only to consult favorite locales ("I love them all. I love every town," she says), but to call attention to the importance of libraries in Vermont communities.

West, 45, has many titles. She's the community technology librarian at the Randolph Technical Center (RTC), director of operations for the community website *InfoVt.net* (and since this website is also a *Meetup* member), the founder of *Librarian.net*, one of the first and most comprehensive library-related blogs, a popular speaker, teacher and mentorship warrior, and a justice of the peace. Inasmuch as librarians may be described as "famous," West has earned that status piece.

At the moment, she's informally tracking her progress through Vermont's libraries, using both online and paper-and-key-lighter technologies. But someday she'd like to see her project take the form of a passport and stamp, tourbook, she says, or "a little old news website" for library-related road trips.

Each of Vermont's libraries, no matter how small, West says, is a source of "human" advice about the things that are interesting to their users...and a way to get to know a community [better] than going to see a tourist attraction."

And let's not forget, she adds, "The no screens are clean."



© Jessamyn West at the Rensselaer Library

While visiting four public libraries on a recent foggy afternoon, West checks out books and videos, buys holiday raffle tickets, sits on a kids-only computer, chats with staffers about patron issues, and, in

Rensselaer, peruses antique historical town documents. There's exactly the kind of important information, she points out, that has not yet been digitized.

At the Klarck Public Library in West's



She will not be quiet if she sees something that she thinks libraries should be doing that they aren't doing.

Ruth De Ruiter

her hometown of Randolph, a brief chat with a librarian leads her to a book she hadn't known about: Frances W. Seligson's *Where the Books Are: The History and Architecture of Vermont's Public Libraries With Photos and Anecdotes*. Delighted, West checks the book out and reads from it on the way to her next stop, the Brookfield Free Public Library.

Above all, West values libraries because they are committed to providing access to information and knowledge. And access is a topic about which she's well-informed and passionate. She's written a book, *Without a Net: Librarians Bridging the Digital Divide*, that addresses the challenges of delivering widespread access to

WINTER READING



Examples of old genealogical documents in the Rockey Public Library

their patrons, librarians loaned the cops for a winter. The suburban did so, but a more controversial issue about the relative value of safety and privacy.

Issues of copyright and digital rights management technologies (designed to limit post-sale access to digital content) got West particularly fired up, especially when, for instance, media companies ban a library for arranging a public showing of a DVD that is legally even. This is a legal gray area, and West says it frustrates her immensely, but she understands why some librarians don't try to push the envelope. "For a public servant, breaking the law—even a stupid law—is a path that's fraught with peril," says West, who fears what she calls "reasonable copyright."

For those and other opinions, West is regarded within the library world as a bit of a noble maverick. She's no great fan of the American Library Association, an organization she's taken so task for what she sees as its incoherent grasp of digital technology. West has also attracted attention for her efforts to fight the USA PATRIOT Act. Great library associations may not be West's biggest fans, but local librarians adore her almost as much as she adores them. At RTCD, West leads a variety of computer classes for students of all experience levels. Ruth Durlake, West's supervisor and the assistant director of adult education at RTCD, describes her classes as "highly popular." Durlake says of West, "She will not be quiet if she sees something that she thinks librarians should be doing that they aren't doing."

Vinyl Fuller is the director of the Chelsea Public Library and a friend of West's. (She's officiating his upcoming nuptials.) Fuller notes that in Vermont, as in other states, library funding is tight, and that's why he feels some librarians are fortunate to have West as an advocate. "She does nothing but good things for libraries," he says.

West understands and even embraces the challenges that small libraries face in the digital age. While her current project may result in a GPS-tagged, interactive website, she says, she is delighted to be using an obscure, out-of-print book as a source in its creation.

"Oh, man," she exclaims, glancing at her iPhone. "I forgot to check in on Facebook at the other library!" ☺

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information technology. That problem can be especially acute in Vermont, where many rural areas have very slow internet access or none at all.

West comes armed with statistics from the Vermont Department of Libraries—for example, that 19 of the state's 185 public libraries lack internet access. Though she says she doesn't believe that web access is the ultimate goal of a library, West would certainly like to enhance all Vermonters' access to information.

That's a task she sees as a primary concern of the modern librarian. "We're not going to solve the digital divide just by making another website to help people navigate the digital divide," West says. "If a person with zero computer experience is simply plunked down in front of a terminal and told, 'Sign up for health care,' she will, well, that doesn't actually solve a problem."

Librarians stand quietly at the forefront of the response to a number of other challenging issues, not the least of which is privacy. West refers to a recent incident in Randolph in which local police to library computers, leading that their first responsibility was to the privacy of

Gathering Blueberries

An essay on life freely lived

BY JEFF GEE

Two items deep inside the newspaper caught my attention one Sunday morning. On one page, I found a story head-lined, "Warning: Home-Town Apartment Residents With Dementia Have Been." On the very next page came a different sort of dispatch, the obituary of Gideon Earl Mudge Jr., a Vermonter who at the age of 90 "passed away peacefully while picking blueberries."

There was no common link between these items, other than the fact that they appeared in the same newspaper and involved persons of advanced age. No connection, that is, except that they both revolved questions of freedom for the old, ease for the young and the dignity that is lost—or maintained—when the two intersect.

He was going to do what He loved to do right up until the last.

The nursing home story was set in Cornville, Iowa, where two residents of the Windfall Manor nursing home took a drive to one another. The was an 87-year-old retired secretary whose husband, while still alive, did not visit often. He was a 70-year-old doctor, a retired college professor and author. Both lived in a wing of the facility far gotten to with Alzheimer's disease, or another form of dementia. (Did their pet not live around the article.)

Early in the morning one day shortly before Thanksgiving 2008, nurse Ruth Wheeler checked the woman's bedroom and found her and her male neighbor, who lived in the room across the hall, in bed, naked from the waist down. They were talking. The female resident became upset when the nurse asked the man to get dressed and leave the room. The next month, on Christmas evening, two other nurses reported to their supervisor that they found the couple having intercourse in the gentleman's room. One nurse would later say he was "going to leave."

When notified by nursing home officials, relatives of the two residents reacted not with alarm but with understanding. The woman's son declined the offer of a "hospital" examination for his mother,



saying he thought it had been "a mutual sexual act." But then state regulations got involved and set in motion a chain of events that led to the firing of the nursing home administrator and head nurse, a heavy fine and, later, a lawsuit. The lawsuit was supported and funded by more than 100 families whose, inside of a year, they had lost their loved ones' lives.

Which brings us to the story of Gideon Earl Mudge Jr. The obituary informed me that he had made good use of his nine decades on this Earth. He graduated in 1942 from South Royalton High School, continuing his education at the Vermont

School of Agriculture and spending the next 34 years rising through to milk cows, stock skills and performing other responsibilities at his Thorne dairy farm. He married the former (found) school and, after she died following 32 years of marriage, married the former Martha Peak, who remained at his side until his death 17 years later. He was father and grandfather to five children and 14 grandchildren. And he still found time to serve as town meeting moderator, justice of the peace, school director, selectman, state representative and finance officer. He enjoyed the camaraderie of his fellow cooper in the

Good Sam's Club. He played trumpet in the town band.

And, then, there were those blueberries. The obituary didn't tell much about them, so I called one of Mr. Mudge's daughters, Bonnie Whitney, to learn more. The sad part when she was a child, her father brought her and her siblings each summer to a blueberry patch. But this was no leisurely stroll through the field. Their father hunted out bushes and each child—along with Mr. Mudge—raced to see who would be the first to fill one.

Time passed. The children grew and went on to create chemical rituals with families of their own. Mr. Mudge's health declined, and he was forced to live in an assisted-living facility and brother-in-law helped him with an oxygen tank. But he didn't leave his love of blueberry picking—or his competitive spirit—behind. And so it was that on a day in late July, he went with his wife and fellow residents of the home to a blueberry field near Lake Umbagog. Taking his oxygen tank, he roved around the field until he had filled his basket up with berries and, while the others were still harvesting, he took a swasty the meal and drove his final breaths.

Did anyone think of telling Mr. Mudge that he was too old or infirm to pick blueberries on a hot summer day? His daughter laughed appreciatively at the notion. "He was doing what he loved to do right up until the last."

As people age, they often lose some of the physical and mental capacity that allows them to live independently as they once did. They need help paying their bills, attending to their physical needs, managing the details of finances and, perhaps most, those who remain clear-minded, like Mr. Mudge, need help making it to the patch where blueberries grow so fast and round as they do the memories of youth. The family members, friends and professionals who provide such help must do so with love, patience and the knowledge that in our older person's closest might reside a certain amount of uncertainty and, yes, risk for his or her younger caretakers.

There are no simple choices that they are, and none. Those who make these should temper their fears with the realization that the very human hand, the growing year for the well-wish of another's life will, like the memories of those blueberries, never pass away. ☺



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French Twist

First Bite: Café Shelburne

BY CORIN HIRSH

In 1989, Neil Armstrong landed on the moon, Jaws Movie closed out Woodstock and a new Toyota Corolla cost \$2,999. It was also the year that Café Shelburne opened. Since then, the restaurant has established itself as a place where countless Gloucester County diners (and sometimes their parents and grandparents) have sat down to at least one birthday, anniversary or graduation dinner. And, for the last 25 years, it was chef Patrick Grangeon and his three classically French doyens of the kitchen, steak tartare and coq au vin. St. Jacques among them.

After their remarkably long run, Grangeon and his wife, Christine, took their bow this past fall, handing over the reins to a new guard: Chef Bill DiLoreto. After 56 years as Grangeon's sous chef, most recently, he was chef de cuisine at the Inn at Shelburne Farms. Chef Weston Reed is a New England Culinary Institute grad who worked beside DiLoreto at the Inn for five years.

Reed, 35, explains their bold move: "We want to ensure an updated take on the classic [French] ideas, and apply it to what we have locally." After a brief closure, Café Shelburne reopened on November 8, its vibe little altered by the new owners. Outside is the same sign, inside, the same marble-topped bar, black wooden booths, signature lamps and tiny nooks of B&Ws.

In fact, sauntering walking into Café Shelburne might not leave a change he occurred, if not perhaps for the chalkboard sign of a rubber-banded by a chef's knife. Even the headings on the menu are a throwback to "Bœuf" or "Volaille" or "Champignons." Entrées de Saison. Soufflés à la Grille.

It's in the fine print that the chef's self-proclaimed "progressive French food" ethos emerges. The volume comes with mushroom ragù and truffle oil. The



Let us try our own foreign food!

beef is served with frites, glazed squash and kohlrabi purée, the mutton, atop coconuts with fennel radish salad.

And, all this folksy ambience, the music, four item cocktail menu is very American. I ordered a vodka and ginger-beer drink called a Peasey Day — and, because the gorgeous marble bar was unattended, one of the two servers on duty began grabbing bottles to make it.

When she delivered the drink 10 minutes later — in an ice-filled, overice Mason jar with a red plastic strainer — we were trying to decipher some of the less familiar French terms on the menu: "What are chickens 'poussins'?" my friend and I asked.

Though our server was exact and well-informed, she didn't seem to know what chickens were, nor poussins. "I think it's like smoked potatoes," she offered. As she dashed to the kitchen to find out, we were faced if she had started that very evening.

The poussins (B) turned out to be campy, addictive chicken frons. They were so overwhelmingly delicious (as was the strawberry stick that came with them) that they inspired excitement for the rest of the dinner.

In fact, most of our appetizers were scrumptious and beautifully presented. A salad of curly winter spinach (Dolce d'Epinois), \$10, came topped with cheerfully pink watermelon radishes and pickled onions. Underneath, we discovered a hidden treasure of salty capers and blue-cheese crumbles, the entire thing lightly dressed by a misce dressing.

Inside each Cassini or Tordillo (\$14) was meltingly tender duck confit with fresh mint, resting on cranberry preserves and balsam cream (made with balsam shrubs provided by wildlife refuges).

SHAWN FREY • PHOT

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SIDEdishes

BY CORIN HIRSCH & ALICE LEVITT

Moose on the Loose

NEW COMFORT FARE IN NEW CANAD

Some people were lucky enough to be born in Vermont. Others were their whole lives to get there. Such was the case of **ANGIE LOCKE**. "I've been coming up to Vermont for the last 50 years, and it's always been a dream to live here," says Locke, owner of the soon-to-open **ELUVIE MOOSE PUB & CAFE** in Watford. "I've fortunate enough to have a husband who feels the same way."

That's **MARTY LOCKE**, with whom Ginger Locke recently moved to the Mad River Valley to open the pub, its plans to debut for early January. The New Jersey couple are taking over the two-restaurant space that was previously home to Razz Street Cafe and the Purple Moose Pub.

Back home in Jersey, the couple owned an eight-mile German restaurant called the Alps House. The mountain cuisine Locke learned from her in-laws father will make appearances at the Eluvie Moose, she says, at least as specials. Those will include schwein, porky sausages and a sauerbraten sand-

wich to dinner on the pub table on those evenings, and gradually add more days of the week to their schedule. The dinner menu will include a selection of burgers and comfort-food appetizers. "We're trying to have a little something for everyone at a good price point," Locke says. "We're not going to be fancy."

If details of the cuisine remain somewhat elusive, the origin of the restaurant's name is not. Over the course of visits to the Green Mountains, Locke explains, she has often spotted a moose. "I think the moose here is a game on us," she jokes.

Next month, hungry locals and tourists alike are likely to give the couple the warm welcome the forest dwellers have denied them.

Crumbs

UPPER-CLASS MANSION. It was a busy day-holiday week for the people of Burlington's **MANSION**, who close off the doors of their upscale 11-year-old risk last week. They reopened exactly nine days later on the upstairs gallery of the former JDK.

Design building at 47 Maple Street.

The new cafe has a sleek, dose-wash brown bar and a similar line-up of coffees, teas and pastries, but less seating overall. Mansion's former basement space will become home to the off-cen of The Korean Bird House.

Vermont has another fly within borders getting federal label approval,

Eastern Promise

ZEN LOUNGE COMES TO BURLINGTON

Burlington's Left hand and died in a police grinding neighborhood. But the new bar and lounge to replace it will have a different view. Longtime event producer and DJ **KEVIN KAPAPRIS** wants **ZEN LOUNGE** to appeal to "the teens and 20s crowd," he says. "People working in the community can come enjoy a nice, relaxed place — enjoy a good drink, maybe a little bit of food and some music."

Barbours & sons will be part of the club's new Asian ambience, which Kapapris says was partly inspired by Two Nightclub in Las Vegas. Plans for the light food menu haven't yet solidified, but Kapapris is considering having a chef's table to order other possibilities include snacks such as salmon and rice or hot and cold appetizers.

Kapapris has worked with neurologist **DR. JEFFREY CHAMBERLIN**, owner of **BAKES & BUTTER ON THE HILL**, to create drinks suited to the Eastern theme that let customers flavor profiles, from sweet to spicy. Chomping's creative cocktails will include the Lotus, a combination of bubblegum, Robert and

Chamberlin's 11-year-old son, and a splash of cranberry and the Forbidden Fruit, made with passion fruit, lime, vodka and passionfruit topped with Champagne.

For those who want to feel the heat, Chomping's created the Atomic, named for the Japanese atom. Ginger beer, silver tequila, fresh lime and chili powder goes into the drink. Tequila serves will include solo, wine and champagne.

On the weekends, Zen Lounge will open early to the evening for local, regional and some acts. Later, "high energy dance music" will take over, Kapapris plans. All-school matchups on Thursdays and foreign karaoke and salsa nights soon.

When it comes to the club's decor, Kapapris says he wants to "let the employees make a little," but reveals that there will be Asian-style paintings on the walls and a giant Buddha behind the bar, along with a mosaic of broken mirrors. Locals can see for themselves at the opening, which Kapapris plans for right after Christmas, around December 27.

— A.L.



with topped with braised cabbage and sautéed Gruyère.

The couple plans to collaborate on a menu of "casual food with a twist" with the chef whom they'll soon hire. To start, they'll open the cafe side of the space for breakfast and lunch Thursdays through Sundays, Locke says,

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SIDEdishes CONTINUED FROM PAGE 43

beefing. It retails from \$130 to \$170 a bottle.

Cocktail lovers were able to try both again last week at the Spirits of Vermont Science Fair at BCNH's Lake Aquarium and Science Center, where a half-

dozen Vermont distillers gathered to pour samples and talk about the science of distilling.

The event has been a long time coming, but **ALANNE and SARAAN LUGER** of **FOODIES CO.**

have relocated their growing company from Orleans to their new "urban" digs inside the basement of Newport's **NORTHEAST KITCHEN TALKING CUISINE** at 150 Main Street.

The couples and the throng can check out the new spot at an open house from 11 a.m. to 5 p.m. on December 21 and 22. In addition to taking tours and getting a glimpse of the

production process — the staff will be bottling the 2003 vintage Main Road Blend — visitors can sample cider, chutneys, apple cocktails and wassail.

— C.H.

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French Twist area

Nora Kim and Les Noél. Daring salt, flesh and fruit were all suspended in perfect balance. We had only one minor complaint: The dumplings skins quickly gobbled up to they cooled.

Yet even those tender little pockets were trapped by the dairy soup that held a nut-brown Promenge bouffe (\$15). Backing my nostrils, I hastily broke into it with my fork, stealing the first bite of luscious Blue Lodge Farm Blue's Goat milk-wild cheese. What appeared to be herbs scattered around the cheese base were actually sweet, soft pear quarters that had been poached in balsamic vinegar.

Less memorable was the mushroom soup (Volkans size Champagne, \$14). Though capped by a smattering of oyster mushrooms and intensely earthy, the soup could have used a much more cream to smooth out its flavors.

Before and between courses, our waits were — laughably, Wednesday has been a challenging night to staff, says Noél, which helps explain the gaps, the server's occasional bewilderment and perhaps the dining room's chill. Fortunately, we had hefty portions of excellent wine to fortify us, wine director Lauren Tarantel has put together a festive, enticing, almost entirely French list. I crunched on my Charles Guegan Chignon Acgreffe from the Savoie, a lively white wine that paired gracefully with various dishes. My friends Vignobles Brunier La Pigoulet, a Gruichet-Synth blend from Provence, was equally amiable and quotable.

When our main courses arrived, a sudden onslaught of customers filled the dining room. And we had a little time problem: We were out of wine. As we waited 10 minutes or so for new glasses to go with our dinner, I envisioned the server dipping behind the bar to pour those glasses herself.

In the meantime, we discovered that each main plate had both its virtues and



quirks. A Vermont rabbit loin (Lapin au Porchetta, \$28) was oddly wedged between long, crunchy carrots, with a slab of pork leaning against it. The rabbit loin itself was sultry and moist, with hints

of tarragon and the faint hint of cream, two vital "missing persons."

For dessert, we perhaps unwisely passed over a banana bread French toast (capped with "Flak" ice cream) in favor of a rich, triple-chocolate massive cake (Gâteau Mousse, \$8) with a thin layer of butter crunch and a hefty layer of cream on top. The chocolate was intense, with milk and dark chocolate layers welded together like a sand painting, although it was crumbly. (I don't think I'll be a return guest's customer.)

By this time, it had been nearly three hours since we'd first taken our seats in an empty dining room. At 9 p.m., the place was nearly full — but the bar remained empty and seemingly forgotten. Apparently that changes on Thursdays, when a busy-takeover takes over through Sunday. Moreover, says Noél, the bar will be one focus of an upcoming April renovation.

That's welcome news. Bill and Noél love the serious culinary chops to contrast pleasing Café St-James's long-standing customers with classic fare. But they may also draw in a new breed of eaters who prefer gracing on small plates, craft cocktails and offbeat wines. Bill, 38, did stop in to have duck-confit-stuffed dumplings every week if I could. Since the menu changes every two weeks, I'll instead look forward to new discoveries. □

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TORTELLINI WAS MELTINGLY
TENDER DUCK CONFIT
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ON CRANBERRY DEMI-GLACE
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of tarragon and rosemary in each bite. Yet the tangle of wilted greens was so tight that it was gone in two bites, and the "lobster-mashed potatoes" were barely a smudge on the bottom of the plate. Each component was perfectly rendered, but together they faded on an already white.

By contrast, the kitchen's clever take on potstove — a venison shank braised in red wine, then braised together with "potatoes" and cheese curls in what is described as a garlic-cream sauce — was a hearty but honey-lumpy, more akin to a stew. The fries had soaked up the duck's gravy, and the meat was flavorful, if a bit dry. Yet we found only two top choices

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Old-Country Holidays

European chefs share their mothers' little-known delicacies

BY ALICE LEVITT

Most of us learned to cook from the same person in our lives. Her name is Mom, and she was most people's first favorite chef, whether she's a Carden Riva grad or just whips up a creamiest roast of beef.

For food lovers who grow up to be chefs, it's no different. That's why the New England Culinary Institute recently debuted a series of occasional special meals spotlighting the women who taught the school's chef instructors their first recipes.

On December 4, NECI celebrated the first such event by welcoming Monique Burnier — at, as chef-instructor André Burnier knows her, Maman. She introduced Vermont to forcemeat, a potato dish so local to her native Mont Blanc region that even executive chef Jean-Louis Gerin, also from the French Alps, had never tried it.

Gerin says that whenever a chef's mother visits Vermont, he plans to host a similar event. "We want to show people how chefs learn to cook," he says. "How does a chef get the inspiration to become a cook and then an instructor?"

In honor of the holidays and NECI's recent inaugural dinner, we share Maman Burnier's ancient recipe, along with two more to help you prepare Christmas or New Year's dinners for your family in a New Hampshire Before long, Vermonters may get to meet these chefs' moms, too.

André Burnier, Francoe

Forcemeat

Chef, short-haired Monique Burnier is no casual fan of forcemeat. She's the vice president of La Confrérie du Forcemeat au Pays du Mont Blanc, an association that promotes the preservation of the traditional dish that appeared in Savoy

when potatoes were first outlawed there: around the time of the French Revolution.

Burnier's son, NECI chef-instructor André, says that every town in the region has its own version of the savory casserole. Each family's take varies, too. This is how his mother taught him to make forcemeat: Serve it as a hearty dish of its own or as a dumpling-like side for stew.

Yield: 1 loaf pan, 4.5 by 4.5 by 16 inches. Serves 10.

- 3 ounces soft butter
- Slices of smoked bacon, about 15 (enough to cover the mold)
- 3 kilograms (6 to 7 pounds) potatoes
- 20 grams (2 tablespoons) kosher salt

More food after the classifieds section. PAGE 15



Chef Andrew Burnier and his mother, Monique, prepare their forcemeat at NECI.

food

PHOTO BY CHRISTOPHER J. FAY



PHOTO BY CHRISTOPHER J. FAY

4 grams (2 teaspoons) pepper
2 grams (1 teaspoon) cayenne
500 grams (1 pound) potatoes
150 grams (5 ounces) raisins
100 grams (3 to 4 ounces) bacon, diced
3 eggs
150 grams (5 ounces) cream fraîche
30 grams (1 ounce) butter

Gather all ingredients before grating the potatoes. The potatoes will oxidize and turn brown very quickly, so you need to be ready to go.

Butter the latke-pan mold with the soft butter, then line with the bacon slices until they cover the mold completely.

Peel and grate the potatoes using a Parmesan-style grater (the potatoes need to be grated into a pulp, not shreds).

Drain some of the water from the potatoes until you have about 5 pounds remaining.

Make sure that all the starch that settles on the bottom of the drained water is included in the potato mix. The potato pulp should still be wet.
Add the rest of the ingredients and spoon the mixture into the mold.

Cover the mold with foil and cook in a water bath for two hours at 350 degrees, periodically replacing the water that evaporates. The water should be as close to the top of the mold as possible, but make sure no water gets into the mold.

Once cooked, remove the focaccia from the mold to a platter.

Note: Once cold, the focaccia will become quite firm. The leftover focaccia can be sliced one inch thick and browned in a sauté pan with oil or butter until hot. Enjoy the crispy edges!

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Old-Country Holidays

by Jay

Christoph Wingensiefen, Germany

Vension with Lingonberry Demi-Glace, Braised Red Cabbage and Potato Dumplings

Chief instructor Christoph Wingensiefen hails from the small town of Odenwald, half an hour northwest of Cologne. He says that celebratory meals in his hometown almost always include venison, wild boar or other game.

But because of strict German hunting laws, applied even in rural areas, Wingensiefen wasn't out getting the meat himself. "In Germany, hunting is like a job. You have to do a three-year apprenticeship," he explains.

Whether you shoot your own or buy it already cold, you'll be sure to enjoy the deceptively simple Christmas dinner Wingensiefen learned to cook by watching over his mother's shoulder.

For the venison:

Cut 6 ounces out of a venison loin and season with salt and black pepper. Dust with flour and sear until medium rare.

Mix 8 ounces of veal demi-glace with 2 tablespoons of lingonberry jam, bring to a simmer and serve with the venison steaks.

For the cabbage:

2 heads red cabbage
2 onions
3 tbsp apples
1 cup sugar
1/2 tsp salt
1/2 tsp vinegar
2 cups apple cider
1 cup red wine
1/2 cup red wine vinegar
1 whole cinnamon

Chop cabbage, onions and apples. Put in a bowl, then add other ingredients. Mix well and let sit overnight. The next day, cook in a large pot until cabbage is tender, about 30 minutes.

For the potato dumplings (Kartoffel Kloesse):

2 slices good quality sourdough or white bread
1 tablespoon unsalted butter
1 tablespoon olive or vegetable oil
1 1/2 pounds russet potatoes
1 1/2 teaspoons salt
1/8 teaspoon ground nutmeg
1/2 cup all-purpose flour (sifted if needed)
1/8 cup potato starch (can be replaced with cornstarch)
1 large egg

Trim crusts off bread and use them for another use. Cut bread into half-inch cubes and fry in butter and oil mixture until golden brown. Transfer to paper towel to dry.

Cook scrubbed, unpeeled potatoes in large pot of boiling salted water until tender, about 45 minutes. Drain and cool slightly before peeling. Once peeled, cut potatoes into large pieces. Refrigerate until cold, about 30 minutes.

Mash potatoes with fork or run through ricer into large bowl. Mix in salt, nutmeg, half cup flour and potato starch.

Using hands, knead mixture in bowl until smooth dough forms, adding more flour by tablespoons if the dough is sticky. Mix in egg.

Form dough into balls, using a quarter cup for each. Insert bread cube into center of each dumpling. Roll dumpling between your palms to enclose bread cube completely and form smooth balls.



Photo: Jay

5 ounces butter
3 ounces shortening
10 ounces all-purpose flour
1 teaspoon ground nutmeg
1 egg yolk (reserve the white for brushing tops of pies)
Sauce of 1 lemon
Minced meat filling (make your own fatty ground, or purchase a can fresh specialty store)

Preheat oven to 350 degrees

Keep everything in cold is possible when making dough. Rub the fat and flour together, then add granulated sugar. Make a well in the center of the mixture. Add the yolk and some of the lemon juice. Mix together to form dough. Do not add all of the lemon juice, as the mixture will be too wet. Place in the fridge to chill for one hour prior to rolling.

Use a small amount of flour to roll out about half of the dough. Using a cookie cutter, cut out small, fluted rounds. Place each into a greased mini-waffle pan, carefully pushing into the shape of the pan. Complete all 12.

Using the egg white, brush a little on the edges of each pie. Use 1 teaspoon of your favorite mince-meat filling in each pie shell.

With remaining dough, roll out and cut a "lid" for each pie with a smaller cookie cutter. Place on top and gently push to the edge to attach. Seal edges with a fork and brush with remaining egg whites.

Place in oven for 10 to 15 minutes, until pastries are light golden. Allow to cool slightly before putting a pinch of granulated sugar on top of each pie.

After five or ten minutes, remove from pan with care and place on a cooling rack. Pack and store in a tin or plastic container. Conserve mercy! ☺

Wrangling is batches of only four or five at a time, cook dumplings in a large pot of newly boiling salted water for 10 to 15 minutes (or until dumplings rise to the top). Using a slotted spoon, transfer dumplings to a large bowl. Keep covered with a damp kitchen towel as remaining dumplings are cooked.

Adrian Westrope, England

Lemon-Pestry Mince Pies

Pasty chef Adrian Westrope isn't the only culinary adventurer in the family. His mother came up with this unconventional version of sweet mince pie, with a tart burst of lemon to calm the dessert's once-the-top sweetness. The speed filling may seem exotic to Yanks, but the face-behind chef says that, in England, "As a child you are brought up on these delights and grow to love them."

He recommends serving these mince pies either with cream, with briny butter or warmed up on their own to end your holiday meal.

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DEC 20 / MUSIC



Their Own Way

The Holland Chamberline is a change thing. *The six female chamberlinists* consists of five core members, but often performs in various read guises. Founded in 2006 by Vermont Symphony Orchestra flautist Jennifer Elizabeth Leffline and bassoonist Rachel Wilson, the group is dedicated to increasing women's music accessibility. Regular performances in cafes, libraries, schools and other venues introduce audiences members young and old to a repertoire that extends from baroque to contemporary. Keeping with this philosophy, percussionist Maria Camillerio joins Leffline alongside flutist Brian Frank and flautist Kira Brown in a concert of worldbeat funk, baroque and other.

Received December 2012; accepted 2013

Friday, December 20, 7:30 p.m., at Brandon Music Cafe. \$10. \$30 includes dinner package. NYC info: 405-4030; holandgrassop.org



DEC. 21 MUSIC

Floral Notes

When James McVicker, Taryn Neill and Amber delMonico of the jazz trio *Ma* (Harmonia) take the stage, expect the unexpected: emotional performance, the vocalist can become fully absorbed — and at times quietly — performance, in which they transition between genres with ease. The ladies credit a mutual friend's birthday party as the impetus for their musical connection. There, while rehearsing in a hall where they had not then set foot, their part harmonies were dead-on. Their next gigs drew a mixture mix of originals and holiday favorites in "Tonight Night, Merry and Bright," featuring pianist Tom Glavay, bassist John Long and drummer Coley Brice.

November 2

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Darkness Falls

Cultural traditions surrounding the winter solstice date back thousands of years to the Neolithic, and become more frequent, flatter. Group Limited has honored the year's shortest day and longest night for more than three decades with "Night Falls." Directed by company founder Marianne Lahti, the annual production draws upon poetry, music and dance from around the world. This year, artists use mythical motifs and "Gilded elements inspired by cinema" to add and explore cyclical seasons through a "young" woman's journey into the dark earth. Drawing from Turkmenistan, Greece, Turkey and other locales, the show explores the ways in which humans relate to their ever-changing natural environment.

NIGHT FALLS

Friday, December 22, 8 p.m., Saturday, December 23, 4 p.m. and 8 p.m., Sunday, December 24, 4 p.m., at Town Hall Theater, Middlebury. Tickets: 802.462.4022, townhalltheater.org

DEC. 20-22 | THEATER



PHOTOGRAPH BY JACOB WILSON



SCAN THIS PAGE
WITH THE LAYAR APP
TO WATCH A VIDEO
SEE PAGE 9

DEC. 21 & 22 | THEATER

On Christmas Eve, children fall asleep dreaming of the gifts that await them under the tree. For Clara of "The Nutcracker Ballet," these dreams come alive. Drifting into a magical world filled with a prince, an evil Mouse King and the mystical Land of Sweets, ruled by the Sugarplum Fairy. First performed in 1892, the production features Tchaikovsky's memorable score and is now a holiday classic worldwide. Guest artist Samuel Wilson of New York City's Dance Theatre of Harlem joins Vermont Ballet's elite dancers in original choreography by company director Alexander Negbeu, taking audience members on their fantastical journey.

VERMONT'S OWN NUTCRACKER

Saturday, December 22, 7 p.m. and 10 p.m., Sunday, December 23, 4 p.m. and 8 p.m., at Flynn MusicSpace in Burlington. Tickets: 802.462.4022, flynnmusic.org



Visions of Sugarplums

PHOTOGRAPH BY JACOB WILSON

PHOTOGRAPH BY JACOB WILSON

PHOTOGRAPH BY JACOB WILSON

PHOTOGRAPH BY JACOB WILSON

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SAT. 10-4, 12-6
SUND. 12-6

CHERRY HILL FRY MON - WED. 4PM
CHRISTMAS DAY: CLOSED
NEW YEAR'S DAY: 10PM - 1PM
NEW YEAR'S DAY: CLOSED

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2014 ENERGY EFFICIENCY CHARGE

Since 2000 Vermont electric bills have included a Greening Efficiency Charge (EEC). Funds collected by the charge pay for energy efficiency services designed to save money by reducing Vermont's electricity needs. This money comes from the new EEC rates that take effect starting with bills sent out February 1, 2014. The EEC pays for an organization called Efficiency Vermont, to promote energy efficiency services to most of the state. For more information including technical advice, education, rebates and other financial incentives for homes, farms, and businesses, contact Efficiency Vermont toll-free at 1-877-921-0070 or at www.Efficiencyvermont.com.

ENERGY EFFICIENCY BENEFITS VERMONT IN TWO WAYS

1. Using less electricity lowers the bills of individuals who take steps to reduce their power use.
2. And even more importantly when statewide use goes down, it reduces electric demand, total system costs, which would otherwise be paid by all electric customers through rates.

COMPARISON OF 2014 VERMONT ELECTRICITY RATES BY SERVICE TYPE (PER MONTH) (PER \$1000 OF ELECTRICITY USED)

	Current EEC rates \$0.0011 kilowatt-hour (kWh)	\$0.14 EEC rates \$0.0018 kWh
Residential		
Commercial		
Non-demand customers	\$0.00012 kWh	\$0.00013 kWh
Demand customers	\$0.00028 kWh plus \$0.0014 kWh per kWh	\$0.00028 kWh plus \$0.00013 kWh per kWh
Industrial		
Non-demand customers	\$0.00012 kWh	\$0.00013 kWh
Demand customers	\$0.00028 kWh plus \$0.00014 kWh per kWh	\$0.00028 kWh plus \$0.00014 kWh per kWh
Standard first-light	\$0.00012 kWh per kWh multiplying the light savings by 100 hours/month	\$0.00013 kWh per kWh multiplying the light savings by 100 hours/month

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Industrial		
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Standard first-light	\$0.00012 kWh per kWh multiplying the light savings by 100 hours/month	\$0.00013 kWh per kWh multiplying the light savings by 100 hours/month

EEC rates after the removal of the state income tax EEC provides energy efficiency programs to its own customers. EEC customers with existing energy EEC rates in other energy efficiency programs can contact EEC at 1-877-921-0070. EEC can also provide assistance for Vermont customers regarding energy efficiency programs and incentives. Changes in rates with each program will reflect the percentage change in the cost of electricity.

For more information about the charge, please contact your local utility or the Vermont Department of Public Service Consumer Hotline at 1-800-432-4100.

calendar

12/21/2012

holidays

AN ADVENTURE IN CHRISTMAS The North Country Holiday Tree has been lit and is a favorite place to go for shops for a family-friendly evening of music, song and laughter. **LEAF-HOLDING CONTEST FOR KIDS** 6-8 p.m. 7-10 p.m. See us! Info: 505-623-2535

REAL-HOLIDY ARTIST MARKET More than 30 local artists display an array of handmade items for a unique shopping experience. **Burlington City Hall** 10 a.m. to 5 p.m. Free. Info: 855-7656

CHRISTMAS COOKER & DANCE Dinner and a meal of prime rib or steaks, potatoes, veg. medley and dessert. Live music by **Rockin' in the Mountains**. **Fox Lodge** 10 a.m. to 10 p.m. \$10. Info: 855-7656

CHRISTMAS AT THE FAIR Families celebrate the holidays with candy cane and apple dipping, snowman making, horse-drawn sleigh rides and strolling. **Wilmington & Mount Airy** 10 a.m. to 5 p.m. \$2. Info: 855-7656

HOLIDAY ARTISTS MARKET See WP3 12, p. 8 or 39 p. 8

HOLIDAY STORIES FOR THE WHOLE FAMILY John Bowler and Laurence Hoffman read readings of 4 Christmas Carol and A Visit with the Ghost respectively. **Bay View School** 10 a.m. to 12 p.m. Info: 761-4670

HOT CHOCOLATE HOT Reunions take a break from it. Very Merry Holiday festivities to top it. **10 a.m. to 12 p.m.** Info: 855-7656

JOE'S FINE-BAIRD CHRISTMAS BALL Taking the stage at 8 p.m. on Nov. 20, Joe's Fine-Baird Christmas Ball is a celebration of the holiday season. **10 a.m. to 12 p.m.** Info: 855-7656

QUICKENING CHURCH Larry Souter directs a recording of 10 Hallelujahs in a Christmas program of comforting words from four churches. **First Church in Vermont**, 10 a.m. to 12 p.m. Info: 855-7656

THE HOPPELY CHRISTMAS CAROL Michael Carpenter, Joe Souter's holiday choir to top to the top of the Christmas Season and the Christmas Carol. **10 a.m. to 12 p.m.** Info: 855-7656

THE POLAR EXPRESS Big sleigh adventures abound when a doubting boy becomes a magical train conductor on the North Pole on Christmas Eve. **North Hero Community Library** 10 a.m. to 12 p.m. Info: 855-7656

THE SANTIAGO BARRIS See WP3 12, p. 8 or 39 p. 8

THE SANTIAGO BARRIS-LAKE PLAZA See WP3 12, p. 8 or 39 p. 8

WINTER CAROLS CONCERT See WP3 12, p. 8 or 39 p. 8

WINTER SOLISTEY SACRED SOUND PRACTICE Using a crystal singing bowl. **Hank Chapman** 10 a.m. to 12 p.m. Info: 855-7656

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RNAi Screening in this issue subject any screening class in an assembly of techniques including: basic gene profiling, compound library, and use of alternative targets and shRNAs. Work from across the field is sought in a variety of methods including pooled gene and cell screens and structural. Contact: [elbuck@cam.ac.uk](mailto:mailto:elbuck@cam.ac.uk)

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CEC's Susan M. Rindigian is **PAJONEER** (CONTEMPORARY) **FOUNDER**, International and Advanced Paints, a national paint company with a national sales force. Susan has 20 years of experience in the paint industry, including 10 years as a sales manager. She is a member of the National Paint and Coatings Institute (NPCI) and the American Paint and Coatings Association (APCA). She is also a member of the International Paint Association (IPA) and the International Paint Manufacturers Association (IPMA). She is a frequent speaker at industry conferences and seminars. She is also a member of the National Association of Manufacturers (NAM) and the National Association of Manufacturers (NAM).

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PRINTER MAKING is a laboratory status explores a wide range of printing technologies that can be used in this area as a combination to create the unique artwork. Over the centuries, print has evolved into the digital age. It is important to understand the history and the future of printing. This book is a guide to the printing process, from the design to the final product. It covers the basics of printing, including the typesetting, the printing process, and the distribution of the printed material. It also discusses the various printing technologies, such as the offset, the digital, and the hybrid. The book is a valuable resource for anyone interested in the printing industry.

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empowerment

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SEMI-RE Another artist's
the buying point from the
to light? "A dying time is a
the art of the living, but it's
now a good thing," he says. "I
want to see the world as it
through natural and man-made
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Scene and Heard music

Local musicians weigh in on the best music of 2013

BY DAN ROLLER

Recapping the best music from a given year is always overwhelming. So we asked local musicians, fans and assorted others about their take on the best albums (and music) and Vermont concerts they took in the year. We also added a "wild card" category that was completely open-ended. Here's what they said.

PADY REAGAN (PAPER CASTLES)

LOCAL ALBUM: *Alpenglow, Ashade EP*

MUSICAL ALBUM: California, Aerosmith

CONCERT: Future Islands at Artistick

GAROLINE ROSE (HINGER, SONGWRITER)

LOCAL ALBUM: *The DuPont Brothers, The DuPont Brothers EP*

MUSICAL ALBUM: Kendrick Lamar, *Good Kid, L.A.M.A.D.*

CONCERT: Shreds & Repeat Grand Point North

BRAN NAGLE (DIRTY PHANTOM)

LOCAL ALBUM: (s/c) Rough Francis, *Mountain Soul Power*, Ryan Power, *Identity Falls*

MUSICAL ALBUM: Duff Punk, *Random Access Memories*

CONCERT: (s/c) Click Clack Chk with Shreds at Signal Kitchen

WILD CARD: Nick Novakovic is the hardest working most person in Burlington. He should also run for mayor.

ALEX LABELLOO (OWNER, SIGNAL KITCHEN)

LOCAL ALBUM: *Alpenglow, Ashade EP*

MUSICAL ALBUM: Doves of Idaho, *Dynamite*

CONCERT: Phosphoric acid at Signal Kitchen

WILD CARD: Don't believe for president.

JUSTIN GO NYER (CULTURES OF CULT)

LOCAL ALBUM: Paper Castles, Vapor Era

MUSICAL ALBUM: *True Widow, Conversations*

CONCERT: Dollars & Cents doing OK Computer and In Rainbows at Nectar's

WILD CARD: Burlington Records (s/c) my favorite ally to "local musicians." They graciously carry local physical releases and take nothing from the side for themselves. That is a pretty incredible act of solidarity with local artists.

DEBBIE KURKINS (HINGER, SONGWRITER)

LOCAL ALBUM: Dan Johnson & The Repeat Idiots, *Sound for Ashade*

MUSICAL ALBUM: Mike Curtis-Ride, *The Ash & Clay*

CONCERT: The Valley Stage Festival in Headington

WILD CARD: I look forward to hearing more from Hana Zera. I find the same about Laura Heckerlin.

KRYSTIE LANDER (GOLDEN BOMB MUSICIANS' COLLECTIVE, STATE & MAIN RECORDS)

LOCAL ALBUM: *Lake Superior, Ryan Dupre*

MUSICAL ALBUM: *1000s, There's Nothing*

CONCERT: Lady Lamb the Bookkeeper, Paper Castles at Artistick

WILD CARD: I am really excited to see the new guard of metal and hardcore bands who are coming up in the central VT/Queen City area. Kiefer bands like Gorrison, Chalks, Last World and Vaporcore, past to name a few. Vermont remains the ideal climate for generation of this music and I want more.

PETE COCCOMA (ALPENGLOW)

LOCAL ALBUM: Paper Castles, Vapor Era

MUSICAL ALBUM: Phosphoric acid, *Marcha*

CONCERT: Dirty Projectors at Higher Ground and/or Walking Windows III in Winslow

WILD CARD: Walking Windows IV?

DAVE KELLER (BOUL, BLUES MAN)

LOCAL ALBUM: Chris Robertson and BuckleUp Rockets, *The North Tread*

MUSICAL ALBUM: Jimmy Laing, *Fight for my Soul*

CONCERT: River Hughes solo during the Lake Champlain Maritime Festival. When is the guy gonna put out a record of his incredibly beautiful original songs?

WILD CARD: The newly reopened, fully renovated, incredibly gorgeous Grand Theatre in Pittsburgh. It is right up there with the Flynn, almost as large, great acoustics, and beautiful architecture and period details. This is a major "new" resource in the Champlain Valley.

NOW ALL I NEED IS THE TECHNOLOGY TO CLONE MYSELF SO I CAN BE AT AS MANY SHOWS AS TIM LEWIS!

PHIL YATES

LOCAL ALBUM: Paper Castles, Vapor Era

MUSICAL ALBUM: *True Widow, Conversations*

CONCERT: Dollars & Cents doing OK Computer and In Rainbows at Nectar's

WILD CARD: Burlington Records (s/c) my favorite ally to "local musicians." They graciously carry local physical releases and take nothing from the side for themselves. That is a pretty incredible act of solidarity with local artists.

MICHEL OUMA (MUSIC DIRECTOR, 1647 THE POINT FMO)

LOCAL ALBUM: Hana Zera, *Earthshot*

MUSICAL ALBUM: Arctic Monkeys, *AM*

CONCERT: Phosphoric acid at Signal Kitchen

ALEX DUKEY (PRESIDENT, NECTAR'S FRISBOWS)

LOCAL ALBUM: (s/c) Alpenglow, *Silktide EP*; The Dupont Brothers, *The Dupont Brothers EP*

MUSICAL ALBUM: *Stella Magica, Answer to Ya*

CONCERT: Tank at Nectar's

WILD CARD: There's a lot of talent in this town. A lot of talent that I wish looking agents would recognize more and help get out there "so many are talented that small agency to help them on their feet..." and would do amazingly well outside of Vermont. And it isn't easy.

RON LARSEN (THE SHANDERS)

LOCAL ALBUM: Paper Castles, Vapor Era

MUSICAL ALBUM: Of Montreal, *Lowly Whispers*

CONCERT: Metc at the Monkey House

REN ALSTHED (VERMONT JOY PARADE)

LOCAL ALBUM: Ryan Power, *Identity Falls*

MUSICAL ALBUM: Bill Callahan, *Answer Every*

CONCERT: Shady Woods the psychedelic Genets (as in the Biblical Genes) rock music, by

Mickey Watson at OP Center for the Dramatic Arts

WILD CARD: Hana Zera with Taylor Smith. Watch out

BOW THAYER (BOW THAYER & PERFECT TRAINWRECK)

LOCAL ALBUM: Billy Wylder, *Send It Gold*

MUSICAL ALBUM: *Wittan Trappes, Levens*

CONCERT: Wayne Speed at the Tread River Music Festival

RYAN FARNHED (FOUR)

LOCAL ALBUM: Paper Castles, Vapor Era

MUSICAL ALBUM: *The Knife, Shaking the Habits*

CONCERT: Fred Armisen with J Mascis at the Usonian Unswollen Church in Burlington

WILD CARD: Scott Huse, *Blue Glass (Swale)*

PHIL YATES (PHIL YATES & THE AFFILIATED)

LOCAL ALBUM: *Penins Claws, Penins Claws*

MUSICAL ALBUM: *The Dumbbells, Gary Goony Claws Ka-Bow!*

CONCERT: Edna Comella at the Ryan Mandrup

WILD CARD: The emergence of Signal Kitchen and Artistick. Every time you turn around, those two scenes are putting on "shit" (s/c) in the head music (and emerging town) of type of shows. We all need to be the technology to clone myself so I can be at as many shows as Tim Lewis!

TOMMY ALEXANDER (JENNEKANTS)

LOCAL ALBUM: (s/c) *Alpenglow, Ashade EP*, *Bliss the Child*, 2006

MUSICAL ALBUM: Phosphoric acid, *Marcha*

CONCERT: Phosphoric acid at Signal Kitchen

JARON COOLEY (BLUE BUTTONG)

LOCAL ALBUM: *Last World, Demos*

MUSICAL ALBUM: *Pack Bunnies Slow Flow*

CONCERT: Jon Spivey at Hana. Rayman playing to 40

people at Higher Ground

WILD CARD: Walking: *Up on [Hill]* discussing what I should do with all of my records was pretty funny

JUSTIN WOLAND (JUNIPERUS JONIS, WOM BATHING SEX)

LOCAL ALBUM: *The Amist, Four*

MUSICAL ALBUM: *Ghost, Infatuation*

CONCERT: Wayne Speed

WILD CARD: Aerosol at Signal Kitchen's busyfying all our shit and cultivating all over the place

PAT MIE-YIN (THE DUFFY PONT BROTHERS BAND)

LOCAL ALBUM: *Caroline Rose, Amnesia Refuses*

MUSICAL ALBUM: *The Wood Brothers, The Wood*

CONCERT: Shreds & Repeat at Grand Point North

WILD CARD: The Concrete Snake from Montpelier. Shit, that dude [Jay Ekin] can play the guitar. (s/c)

soundbites

BY DAN BOLLES

SCAN THESE PAGES
WITH THE LAXAR APP
TO WATCH VIDEOS
OF THE ARTISTS



SONG OF THE MONTH

Naughty? Nice!

With only seven shopping days left until we celebrate the birth of Santa, the slate of holiday-themed rock shows is really ramping up. To wit:

This Thursday, December 18, a trio of local bands will hold court at the Higher Ground Showcase Lounge for a benefit show dubbed Rock the Holidays. The beneficiary is a group called Never Give Up Hope, a local nonprofit organization whose mission is to financially assist families with children who are long-term patients at Fletcher Allen because of terminal or chronic diseases. NGUE helps these families delay the monumental costs of, and associated with, long-term care that obviously includes hefty hospital bills. But they also help out in subtler ways, such as providing gas cards or lodging money for folks who need to travel to the hospital regularly. Or even just money to help offset the loss of wages for parents who can't work while caring for their children.

As for the rockers, two of the bands on the bill are likely familiar to local audiences. The first is **WARRIOR THE ORANGE**, a quintet composed of veteran rockers who have all been locking around the

scene for a while. The second, the **BAND OF NOBLES**, have been carving a niche for themselves in recent years with seriously suggestive funk rock.

However, I'm not really supposed to tell you that the third band is I can tell you that it's being billed as the **SAVAGE SANTA TRIO**. I can also tell you a third is also, a cover for a group that recently sold out the Higher Ground and Ballroom and have started making quite a name for themselves on the national punk-band circuit. I can also tell you that all of its members for the show honestly tell anyone who can read who the band members are. Which leads me to wonder why we're providing this as a secret. But, hey, it's the holidays, so I'll play along. Yea, I'm just gonna sit here and... ah, middle east... thank... ahem.

Moving on, nothing says Christmas like a chubby guy with a white beard, right? Right? So just in case you'd like would do well to swing by Nectar's this Thursday, December 18, for some seriously heady Yule jams at 7. Very

Jerry Christmas with local **JERRY CHRISTMAS** bands tribute act, **CATS UNDER THE STARS**.

By the way, Deadheads are about to have a really good run at Nectar's and Club Metronome. Not that Veranoites ever really suffer a shortage on that particular score, of course. But check this out: The following night, Friday, December 20, long-running Dead tributeurs **BLUES FOR DEADHEAVEN** take the stage at Nectar's. The following week, Cats Under the Stars rock a two-night stand for New Year's Eve at Metronome. Then, in January, the weekly Thursday "Dead Set" residency crew mixes the jams from GD's 1972 European tour. That, friends, is a shred of a Dead. So either Deadheads have been very, very nice this year or I've been very naughty.

Speaking of naughty, I'm delighted to report that the festive feline from Nectar Monday are once again throwing their epic holiday bash on Monday, December 23. If you recall from last year, the bash features a slew of local acts playing metal and punk versions of holiday favorites. It also features an upside down Christmas tree suspended from the ceiling. Because, as we all know, Santa is an angel of Satan.

Finally, regular readers know that it just isn't Christmas for me, personally, until I've vented out on Christmas night to catch my old pal and harmonious counterpointers of the annual Blues Christmas show at Nectar's. Pull double-duty, Tiar and I go very back and even played together a little bit in our college days. But since leaving Vermont, Tiar became a veritable beast on the blues harp and is doing quite well for himself in Austin, Texas.

In truth, I've missed the last couple of Blues Christmases for various reasons. But looking in the last remnants of Christmas cheer at Nectar's is a tradition I expect to resume this year. It's a great way to cap off the day. And a pretty good show, to boot.

SOUNDBITES BY DAN BOLLES

live culture
Vermont Arts News + Views

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RUBBLEBUCKET

DECEMBER

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SONG: "BRO SAFARI" (BRILLIANT, OPEN)

ROCK THE HOLIDAZE
SONG: "ROCK THE HOLIDAZE" (STIMULATED BY THERAPY, STIMULATED BY THERAPY)

CONTOIS CHRISTMAS

DWIGHT & NICOLE + RYAN MONTBLEAU

RICKY VAUGHN
SONG: "RICKY VAUGHN" (RICKY VAUGHN)

LAKE STREET DIVE
(JUNE 10)

RUBBLEBUCKET
SONG: "RUBBLEBUCKET" (RUBBLEBUCKET)

RUBBLEBUCKET
SONG: "RUBBLEBUCKET" (RUBBLEBUCKET)

POP-UP!
SONG: "POP-UP!" (POP-UP!)

OUR LAST NIGHT
SONG: "OUR LAST NIGHT" (OUR LAST NIGHT)

AGAINST ME!
SONG: "AGAINST ME!" (AGAINST ME!)

MIKAELA DAVIS
SONG: "MIKAELA DAVIS" (MIKAELA DAVIS)

CLUTCH
SONG: "CLUTCH" (CLUTCH)

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MARTIN SEXTON
SONG: "MARTIN SEXTON" (MARTIN SEXTON)

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EYES OF THE WORLD PRESENTS

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January 7, 7:30 p.m.

31 Higher Ground Showcase Lounge

SCAN THIS PAGE WITH LAYR TO WATCH A VIDEO SEE PAGE 8

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SOUNDbites

CONTINUED FROM PAGE 37



Steve Delaney

BiteTorrent

In new holiday news, congrats to local bites and send them **newsgator**. Keller's latest record, the excellent

Soul Changes, was just nominated for Best Soul Blues Album of the Year by the Blues Music Awards. Keller writes that the BMAs are like the blues world's equivalent of the Grammys, which is kind of a big deal. Keller has an extensive mix of local shows coming up, culminating in a New Year's Eve blowout at Montpelier's City Hall Auditorium. There are actually too many Keller gigs to mention in this bit's column. So if you want to catch the man in person — and, trust me, you do — visit his website, davekeller.com for the complete schedule. Congrats, Dave.

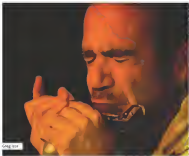
If the BMAs are the blues world's answer to the Grammy Awards,

then what does the King of Vermont Rap Battle the Vermont hip-hop answer to the Grammys? If not, it's probably at least the local

answer to the battle rap scene in NY. Right? Either way, the annual rap battle is slated for Club Metronome this Thursday, December 19. And I'm guessing it's probably going to be a blast. Unfortunately, much to the event's organizers, **414 KILLA**, home as of press time goes unmentioned. So I'm not sure who is competing. Though I suspect the **ATTENT** + **LEARN** might wanna show up to defend his crown from last year. And that alone is worth dropping by to see. For more info, just trigger's show up.

Last but not least, as reported in this week's food section, Burlington nightclub **Left is changing hands** and will reopen as a new restaurant and music venue called **Zen Lounge**, push-ups as early as December 27 in other news, apparently **Left** closed.

A call to owner **KENNY KAPATSKY** confirms that the club will feature "a mix of live music and DJs." Unfortunately, Kapatisky was in the middle of a liquor inspection when we reached him and couldn't elaborate further before our deadline. But as 7D food writer **AARON LEVY** reports, on weekends Kapatisky plans to host local and regional bands in the evenings with dance music later at night, as well as DJs, salsa dancing and karaoke during the week. Stay tuned... ☺



GARY WAT

Listening In

A peek at what's coming ahead, tomorrow, right from your inbox, this week.

BARBARA STYVEN, 5 songs for Christmas

WILSON ARNETT, The Life Photo Thursday at Concordia

JOE KIMBLE, The Road Christmas

THE FORDS, "Treasure of New Year"

THE TEMPERANCE, The Temperance Christmas Card

or

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GUT 21 (Y SACID ROCK)

Growth Spurt

On their latest record, there is plenty of heavy. We Warm Grov, Burlington, VT, deliver a guitar-banging effort that marks the band's first to date. Scandalously it's heavy, heavy rock, funk, pop-rock and just a bit, the album reveals true artistic growth and proves these veteran North Country rockers are as vital as ever. Catch them on the Vermont side of Lake Champlain this Saturday, December 21, at Nectar's in Burlington. Locals **WALK CAMP** also play and the **ADAM COOK GROUP** opens.

WED.18

burlington area

CLUB HATRED 8-10 p.m. (free cover) (free 14 drinks) (open bar) 300 E. Main St. 555-2550

THE DAILY PLANET Paul Mader (American) 8 p.m. free

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HAIRFLINGER front of Nectar's with Old Gang (all cover) (open bar) 10 p.m. free

JUPITER (free cover with Open bar) 7 p.m. free

LEUNG'S BISTRO & CAFE Live Open Mic (free) 7 p.m. free

NO-NETZ TWO PIZZA & PUB Open Mic with Andy (open bar) 8-10 p.m. free

SHUCKY HOUSE 40 Seven Blues Band 8-10 p.m. free

THEATER 5 What a Joke Comedy Open Mic (free) 7 p.m. free

QUINTAPLAN & BULL David Haddock (open bar) 7 p.m. free

BRAD BLANK 40 Seven Blues Band 8-10 p.m. free

BAR 3000 The Mount Supercat (open bar) 7 p.m. free

SHUCKY HOUSE Josh Haddock (open bar) 8-10 p.m. free

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YOUNG TRADITION VERMONT

REVIEW *this*

Chris Robertson and the Socket Rockets, *The Need for Tweed*

(JLF RELEASED TO DIGITAL DOWNLOAD)



While guitarist Chris Robertson is best known locally as a respected jammer with bluesy Vermont bands such as Hometown, like *Pin It to the Rigger!* Daddies, Left Eye Jam Band, most recently, the Dave Keller Band! But since 2006, he's belted his own project, Chris Robertson and the Socket Rockets. Earlier this year, the band released its debut record, *The Need for Tweed*. Through the album's art case — seven of them originate in Robertson and his Socket Rockets in the landscape of

classified American blues, rock and rockabilly. It's another territory to be sure. And while Robertson rarely tips-toes outside of those genres' well-worn conventions, his fierce playing and cheeky songwriting lend the record a welcome air of vitality.

As his résumé would suggest, Robertson is an elite player. He's also quite the goateehead. The album's back cover states that the CD contains "100% organic Tube Tones." In other words, no fuzz boxes or solid-state amps. Inside the packet, he details the gear used to record each track, from the racks of guitars and amps down to the style of footstrapped package. For most listeners, that info is superfluous. But it hints at an attention to detail and desire for authenticity that manifests in Robertson's music.

From the opening cut, "Galaxy in My Galoshes," through tunes such as the raucous "Berberque," "Old Money Honey" and "Purring Blues," Robertson dutifully evokes a bygone era of American music and grunge culture. It seems almost quaint to a hyperstylized age in which Kanye West is a self-proclaimed genius, Carrie Underwood

is supposedly country and Adele. Pire are supposedly indie. There's a playful quality to Robertson's music that suggests he doesn't take himself too seriously, even though his prodigious abilities would justify it if he did.

Robertson surrounds himself with a crack backing band, including drummer Dummerman Hughes, guitarist Ed Brunson and bassist Kenny B. He also leans on some old friends as special guests, such as keyboardist Les Friedman and harmonica ace Greg Lee. While the Socket Rockets' collective fire power is impressive, Robertson remains the band's most potent weapon. Whether in his bluesy growl or flury of the riff, his performances are energetic and as polished as gleaming chrome. He might not be breaking any records, but he's a worthy keeper of the rock-and-roll flame.

The Need for Tweed by Chris Robertson and the Socket Rockets is available at cdonly.com. The band plays Meigs Place in Marryville on Saturday, December 28.

QAH REVIEWS

SCANNED PAGE WITH LEXIA
ROUSSETTE TOOLS



Great Western, *Lonesome on High*

(JLF RELEASED TO DIGITAL DOWNLOAD)

One of the great revelations of this country was the idea that the principles of classic country songwriting could be stripped down to their cruddy bones and then reimagined, often in a darker framework. We're suddenly painting in broad, crude lines, but being clear because less is pretentious than the ability to bluntly express more visceral and introspective emotions. In first case, much of what we now consider all-country shares some in common with outcasted folk songwriters like Hank, Johnny or Weylon. All country also shared a change in musical philosophy in which a ragged, almost punk ethos was applied to twang that excluded glibbery, rhymesters studded back in favor of an unpolished approach.

On their latest album, *Lonesome on High*, Burlington's Great Western mixes the now somewhat traditional trappings of its country and its predecessor, country rock, to great effect. A follow-up to the band's 2012 self-titled debut EP, the record presents airtight, weary, rough-hewn songs that succeed less on flow than on lyrical performances than its creative punch. That's not to say that it



Westerns are sloppy or suffer some lack of slick. They certainly don't. Rather, the band delivers a collection whose real appeal lies in sleepy vocals, deceptively complex arrangements and sturdy songwriting.

At the center of that aesthetic is front man and primary songwriter Ryan Oswald, whose gritty voice at times recalls Gary Hudson of the overhauled 1990s alt-country rockers Blue Mountain. On opener "While the Ghost," he's a typically shaggy-shouldered sentiment, singing, "It's not all good, but that's all right," flanked by a chorus of bright vocal harmony and ringing guitar.

On "Poison Prince," GW employs a twangier track that hints at some of the low rights spent with the Band's *Music from Big Pink*. "Stay a Little Longer" features violinist Rachel Keyser, whose swooning tones help characterize the band's overall sound. "Big Strawsdown" is a driving, mad tempo cut highlighted by pretty group harmonies that frame Oswald's wrenching prose.

The band switches gears on the ballad "Such a Long Time." Songwriter

Christopher McMenis' round-toned keys provide an ethereal backdrop which his dreamy lyrics rest. Meanwhile, Keyser's fiddle, driven across a sparse electric guitar lead, building to a dramatic bridge in which Ryan Hayes' drums are unleashed in a torrent of aquatic hits.

"Tote the Light," which follows, is easily the record's most ambitious composition. A single marchal drama, piano, plucked violin and acoustic guitar crash headlong into a wave of distortion, which coalesces to a wash of burning, the calm before one last storm. It's a song that wouldn't seem out of place on a Delta Spirit record.

On "Song to Sing," Great Western returns to their twangy roots with a woezy, fiddle-led acoustic number that is as engaging as its title suggests.

Lonesome on High closes on "Thank You Stay," which features Oswald's most affecting writing. "And it's a wonder the world can tell / 'Tis everyday magic at having us spill," he sings in close harmony with Keyser. Decidedly woezy — not to mention lonesome — it's classically styled alt-country, and one of the record's finest cuts.

Lonesome on High by Great Western is available at greatwesternband.com. 4/88

QAH REVIEWS

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music

CLINICAL DATA

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26



THIS IS A MAJOR THEOREM.

Dap Tones When a band cites Hall and Oates and the Beastie Boys as its primary musical influences, our curiosity is piqued. Such is the case with Northcarolina's **MAJIMAL DAP**, a group whose raucous blend of African rhythms, blue-eyed soul and indie-rock sensibilities turned heads at this year's CMJ Music Marathon in NYC and produced some love from *SPIN* magazine. The band plays Red Square in Baltimore this Thursday, December 10.

Table 1. Risk factors for HIV infection.

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THESAPPE Theology [Thursdays with CLIVY] [Tag]
 and [theology] stars

Soul of the Suburbs

Timothy Jude Smith, Upstairs at West Branch Gallery

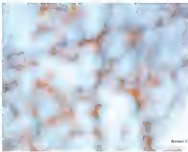
Timothy Jude Smith is not the first person to note the existence of ironically named housing developments in the suburbs—that is, names that evoke a sense of nature the development has actually displaced. But, as a graduate student in Ohio, Smith began to observe a particular phenomenon: suburbs named after *Walden Pond*, the rural outpost in Concord, Mass., made famous in the writings of Henry David Thoreau.

Over the century and a half since Thoreau published *Walden, or, Life in the Woods*, his rustic abode became a revered, uniquely American icon of simple living. Yet it's not likely suburban developers associate this with the transcendentalist movement that shaped our country's early literature and philosophy. Talk about a lost ideal.

While most of us simply just feel over the modern proliferation for perfect paradise, artist Smith—now based in Boston—dig a little deeper, embracing Thoreau's idea that beauty is timeless, all around us and not to be taken for granted. Believing that forest, he might have made pretty pictures showing us that, yes, even in the 'burbs, there is beauty to be seen if you really look. But Smith doesn't make it that easy for us. In his exhibit titled "Wherever There Is a Seal to Admire," currently at Upstairs at West Branch Gallery in Boston, the artist instead presents a series of 20 intricate photographs and two videos that challenge viewers to really, really look.

And here, "admire" means close-up fragments of, say, a thicket, or a patch of color on a wall, modulated by light or shadow. So obsessively meticulous are these images—many of them intentionally blurry—that you might wonder whether Smith has also taken a page from Aldous Huxley's *The Doors of Perception* (written in 1954, a century after *Walden*). Speaking art historically, the images (many variously being to the minimalist, abstract expressionist and color field schools) that that is not what they are "about."

In both the natural and built environments, Smith glimpses and frames for us



SMITH EMBRACES THOREAU'S IDEA THAT BEAUTY IS TIMELESS, ALL AROUND US AND NOT TO BE TAKEN FOR GRANTED.



amazing details from the fine "Walden" in Ohio, and for us to see them out of context. Thus from the minimalist comes mystery—something Thoreau might relish. But he had a lot of time on his hands. In today's speechless, less patient, ADHD-riddled world, many viewers will take in Smith's images for a few seconds, grow bored and move on. Those of a mindful nature may or may not be inclined to practice this art gallery

To be sure, on the surface, there is not a lot going on in Smith's frames—just a sliver of the real photograph (the video at least has movement). An appreciation for them—and for Smith's own original foundation—requires a focus very much akin to that of meditation.

It is necessary to see, beyond the literal image before your eyes, as in a mandala. "Wherever There Is a Seal to Admire"—the title comes from Thoreau—takes on, from the naturalist's idea "that objects and environments in the phenomenal world could themselves become poetry," writes Smith. "To Thoreau, poetry was no longer a human construction, but a force originating from existence itself."

And so, with his images standing in for poetry, Smith asserts that all scenery experienced in Ohio suburbs is "fundamentally artistic" and deserving of our admiration.

It's hard to embrace this idea completely. Thoreau lived in a time before

cellphones, and pictures were torn from nature into endless rows of cheaply built, repeat houses with concrete art scenes between them. And so both Smith and Thoreau must be challenged on principle. *Not everything deserves equal observation.*

That does not mean Smith's artistic contemplation is without merit. The artist's use of a light screen in both video and some of the photographs—giving identical or, at any rate, as in an intriguing device. While the juxtaposition of two pictures subtly underscores what Smith calls "the limits of both human vision and digital vision," it can also demonstrate to the viewer how quickly the eyes discern barely perceptible variations between images—and, more to the point, how much more deeply the brain receives and interprets this information.

Neuroscience can tell us how our visual cortex uses the phenomenon of the eye to grapple with consciousness. And Thoreau might have said we have everything to turn existence into poetry—in this case, art. Smith, it appears, is trying to perform a creative alchemy, distilling bland suburbs to an essence that Thoreau, or, as we would say, the modern, our preconceived idea. He hopes the slowest appreciation of the *Walden* "ideal" look on itself. Strip away the fragmented images of meaning, Smith leaves us to find our own.

For all the artist's interest in the 19th-century American writer, his work makes this viewer think of an earlier, Smith-era, William Blake, who in a famous poem mused about seeing "the world in a grain of sand." Regardless of inspiration, there's value in a reminder to pay close attention to the world in which we live.

PAMELA POLSTON

INFO

Where: One U.S. Ave., to Adams, photo graphs and video by Timothy Jude Smith. Upstairs at West Branch Gallery in Boston. Through December 26. westbranchgallery.com



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TIMOTHY JUDE SMITH VIDEO
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ART SHOWS



'Juice Bar' It's a refreshing idea, to name an exhibit "Juice Bar" in the dead of winter. The thought conjures warm clothes and healthy beverages – and maybe even a healthy cleanse after holiday indulgence. What it means is the case of BigTown Gallery in Rochester is an eclectic group exhibit featuring gallery regulars along with some new faces – or rather, their works. These include witty and methodically crafted sculptures of found materials by Jessica Ryan, quirky carvings by Richard E. Smith, and finished pen-and-ink drawings by Rick Skogberg. Featured here is a chromogenic photographic print by Virginia Reichen and Laura McPhee titled "Galaxy of Orbits" in celebration of BigTown's fifth year, all are on view through April 5.

SURFINGTON ROCKY MOUNT SHOPS & ART

STERNFELD BUNDLES A history of whimsical and meditative paintings and abstract works by a group of artists exhibit with regional roots to support each other in a meeting, in the International Gallery. Through January 26 at Fletcher Fine Library in Burlington. Info: 888-333-3333

SUZANNE LARSEN Local & International art print and oil on Canvas and Northern Vermont Sculptures. Through January 2 at Gallery Kanakos in Burlington. Info: 802-260-0001

STEVE WILK "Back to the Basics" Modernism's wall hangings composed of painted paper and clay sculptures, and found metal. Through December 30 at Spinning Spindles in Burlington. Info: 860-895-5

THOMAS HILL Paintings by the 2013 Hillier Commission winner whose work is a tribute to sculpture, music,

and the most gentle. Through December 31 at May & June, Young Company in South Burlington. Info: 802-270-0000

VERMONT ARTISAN CRAFT SHOW The seasonal pop-up gallery is always a variety of media by more than 50 artists. Through December 28 at Vermont Artisan Craft Gallery in South Burlington. Info: 802-870-0000

VERMONT PHOTO GROUP Seven local photographers show their memorable images of parks, cities, landscapes, abstracts and nature. Through January 1 at Hardsell in Burlington. Info: 802-361-1111

central

ANNUAL LOCAL ARTISTS' BAZAAR More than 40 local artists and crafters will showcase their art and products after everything from pottery and woodwork to art and jewelry. Get inside for hours Wednesday

through January 2 through December 22 at Chandler Gallery in Rochester. Info: 802-444-1111

ARTISAN LOCAL ARTISTS' ARTISTS Works by 30 artists on sale in a 50 square foot space, now sold for \$20. Through December 22 at Artisan Community Arts Center & Gallery in Woodstock. Info: 802-360-0000

RICHARD THORNTON Beautiful works by various artists from Region and sold in a 50 square foot space. Through January 22 at Tule River in Woodstock. Info: 802-360-0000

OLIVER GALLERIE NAME The people the people, works in watercolor, pen and ink, and sculpture by the Vermont artist. Through December 20 at Green Book Art Gallery in Capital Center Mall. Info: 802-444-1111

CENTRAL VT SHOWS & ARTS



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EXHIBITION 10-19-2008 4-7:00 PM

GRABART! An introduction of new art and craft by and members. Through December 31st. Studio Place Arts at Lane. Info: 303-739-6191

CRABBY UNLIMITED Whiskey, a painter's coat: Crabby's subjects that make him screaming howl will be in on the road and the road will be on the road and the road will be on the road. Through December 31st at Lane Arts Center. Info: 303-739-6191

TARTY 81: RICHIE, RICHIE, RICHIE! INDIAN, INDIAN, INDIAN, INDIAN! An art project that celebrates the Earth's rich and diverse cultures. Through December 31st at Lane Arts Center. Info: 303-739-6191

ELIZABETH HAYES Innovative artist. Info: 303-739-6191. Through December 31st at Lane Arts Center. Info: 303-739-6191

PAULINE HAYES Innovative artist. Info: 303-739-6191. Through December 31st at Lane Arts Center. Info: 303-739-6191

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SPRING REGISTRATION OPEN NOW

Hannah Sessions will soon start thinking of summer! The Edgewater Gallery doesn't think so, and neither does Hannah Sessions. Her current exhibit of paintings, collectively titled "Living Seasons," reflects on the "communal business and surreal life that is a farm." And that's not surprising: it happens that the Addison County story is also a theme, and grateful for it. In her lushly painted worlds from the summer past, Sessions offers images of the basic world around her. "In a fast-paced, troubled world where struggle is all around us," she writes in an artist statement, "we all need to find a place of peace. These paintings are my quest." (Through December 21 at Edgewater Gallery in Middlebury, Vermont; "Cool State, Sober.")

Successful Flyers: works by members that appear in the theme. Through December 23 at Glendale Public Library in Bayside, Info: (310) 464-0303

THE HUNTLESTUFF The group's debut features local artists celebrating the glory of the outdoors of winter. Through December 27 at Viking Light Station, 11 Municipal Ave., 504-9892

Boys: THE BOSS STONE® An interactive exhibit of playful eggs shows visitors of all ages fun gadgets and games that make them think. Through January 14 at: Museum of Science in Norwalk. Info: 404-326-0000.

NEW YEAR GROUP EXHIBITION Sculpture, Swedish, photography and acrylic and oil paintings by nine foremost artists. Through January 4 at Hall's Exhibition in Waltham, Ind. 244-1020.

CONFIDENTIAL PICTURES: A mixed-media installation by photographer Brandon Peterson. Gettysburg battle site photo American Civil War and using photographs he took of war sites in the site. Through January 14th Exhibit downtown Gettysburg at Gettysburg Center, 444 S. 2nd St.

ELLEN SPURGE AND BRUCE BAKER / Hand-drawn illustrations and photos also given priority, except directly by the Missouri artists. Through September 31 at Art on Museum Limited Inc., 502-6033.

FEMINISM & FANTASY AT THE EDGE OF THE FOREST is an art from the imagination virtual clothing collection created with Vermont artist, Nancy Capp & imagination costume simulations made from natural materials such as wool, leather, and silk. Through October 28 at Sheldon Museum in St Albans, Vt. 783.2422

WINTER BREAKS BEHOLD COMPETITION & INSPIRATION—Gingerbread art has never made for a number of beautiful displays in winter fair galleries along with the joyful gift items. Through December 25th, Dufferin Districts have Art Centers in Ontario and 795-8366.

HAYVAN BEZİNE Living Summer Animals
combines with interest and originality. There
are the horses that I have not seen before.

JACKSON GALERIES 50TH ANNIVERSARY HOLIDAY SHOW The golden exhibit includes studies by 28 representative mid-century modernists, their painting to quilts to poetry. Through December 31 at Jackson Gallery, 7000 MacArthur Blvd. in Hendersonville, 703.233.8333.

NEW! 3D WALLCOVERING. Printing outside the lines? Representational graphic paintings are already being used as by the thousands of artists. Through December 31st at WallDyed Gallery & Concept Room in Denver, visit www.walldyed.com.

JANETSON WELLS "Earth/Inkspoon: Vermont," photo-etched composite wood is that sweet-toothed hermitage and under the microscope we find a single view. Through December 30 at Christine Price Gallery, California State Gallery, Santa Ana, 951-660-7000.

NEWLINE NEWENGLAND "showing, teaching, learning and preserving cultural traditions locally, from Vermont's religious conversion to May celebration to their language and home care traditions" while cloth. Through January 31 at Vermont Folklife Center, 1 Middlebury Ave. 302.459.61

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General excellence, nondaily:
1ST PLACE

Best feature story, nondaily:
KEN PICARD, 1ST PLACE
PAUL HEINTZ, 3RD PLACE

Best state story, nondaily:
KEN PICARD, 2ND PLACE
PAUL HEINTZ, 3RD PLACE

**John D. Donoghue arts writing award
(daily and nondaily):**
MARGOT HARRISON, 2ND PLACE

Headline writing, nondaily:
PAULA ROUTLY, 1ST PLACE

Best website, nondaily:
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MOVIE CLIPS

Some of the following interventions are not yet confirmed for local use. Consider findings applicable for the most common interventions.

NEW IN THEATERS

EXPENSES: 100%

[illegible]

WICKHAM: THE LEGEND CONTINUES Will Ferrell took his role as broached (no punning) who to do his own work/suggestions to go to the new website of 100 years. *James McKay* showed the legend to his fit comedy also starring *Russ* (Christina Applegate and Steve Carell) (10/10) (R) (5)

THE GREAT REALITY—In a new movie [Tentative Title] director [Name] takes a look at the life of the greatest reality star in his life — himself — in this richly illustrated drama from director [Name]. [Title/Plot/Theme]

Background: Group Dynamics is the art and science of understanding how people (individuals) interact with one another in groups. It is the study of the social behavior of groups and the social interaction between individuals in a group.

SAVING PRIVATE RYAN (PG) Steven Spielberg plays Mervyn Duvall, a Jewish P.L. theorist, in this comedy-drama about his conflict with Hitler. Disney powers the film's movie adaptations. Two hours; plays Disney from Indiana to the 1940s. Also on screen: *Will's Cabin* (G) and *Paul's Cabin* (G). John Lee (The Star Line) is a movie producer. (12/2, noon, PG-13)

WALKING WITH CONSCIENCE: With hearts so kind to help us the great Gents who have made the world fit to live in, we hope to do some good. In this family adventure from BBC Earth, the stress we computers generated and how voices supplied by John Legend, Justin Long, and other actors bring *Code and Name* together. Directed: CG was the

ET NOW Kansas Governor signs a 90-day moratorium

Illinois' Gov. Rod Blagojevich makes his ceremonial debut.

AUTISM THERAPY'S RELIEF. So that's what you may need to drive enjoyable documentary teaching the gap supports that built on and knowledge. (30 min.)

GRAND PRIZE: Some researchers have the insight and networking skills to do Harvard Graduate Scholars in the long run. After the 2015 ceremony, about 600 scholars packed into a hall to see, with Jon Bernthal and Lin Kungang, Peter (Zhi) Guo.

ratings

★ = return price
★★ = couldn't be on wave, but not wild
★★★ = how do you know? see pg.

★★★★ = worse than the average beer
★★★★★ = as good as it gets

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MUMMELA LONG WALK TO FREEDOM *After three days, South Africa's first democratic election resulted in this image facing the late Nelson Mandela youth (L) and his co-leader NTO. Mame a Ntsele and Terry Parlin. Jervis (The Other Side of the Coin) showed a photo of the* [12] [13]

[illegible]

THE WOLF OF WALL STREET Leonardo DiCaprio plays stock trader and party animal Jordan Belfort (inspired by Marjory Gornham's character) as it is now called based on author's memoir. With Matthew McConaughey, Jonah Hill and Jodie Foster. (130 min) R

PHENOMENAL ACTRESS THE HARRIS-OWEN
in the film adaptation of the Round House
drama; home-invasion home set as fast
things happen in a Latino bed with scenes of a
strange Andrew Jacobson, and Mally Lapierre star
Cheryl Lynn Landon director 100 mins rating NR

NOW PLAYING

10 YEARS & SLAYING AINNA On what other plays have you seen who is kidnapped and sold into slavery in the antebellum South, only to discover North-South divide? (Powers) I think I found all of our slave narratives. With the other Fannylocks on

ALL IS BETTER ■■■■ Patient: Bedford plays a more interesting first half by just not letting her up to finish a dominant last sailing to victory through the Irish Sea. **Score:** J.C. (Maggie Laff) 100; (Charles) 100. [100]

THE ROCKY THREFAWYE In New Hampshire, a group of 10 Joseph's Highland friends with the Jewish religious-appealing parents are identifying Brian Perrowe directed the cinema based on Michael Douglas novel, *White-Gentry South* and *Crash* Wall son. (JLH) (pg. 12)

CAPTAIN PHILLIPS **PHILLIPS** (M2) Tom Hanks plays the title character in this drama based on the true story of the *Norfolk* whose captivity was insured by Generali sales in 2009. With Barkhad Abud and Barkhad Abud salman Poul (The Source of All Evil) first released Oct. 23, 2013 in PG-13

WALL-TO-WALL NEWS **CLUBHOUSE** 52. Meeting in McClung's, they play *Run Woodhead!*, a Tennessee of Day who did it (political) in opposition to support AIDS (crazy) who he was diagnosed in the 1980s. Jennifer and Jennifer Garner also star. *Ace of Wace* [The Young McKays] value directed.

THESE DAYS is the latest literary arrival on expanding Horae Christi: an Anderson's "The House Guest" is a good metaphor for a quest; toward the eternal is what emboldens her to go on. With the winners of *Korean Ball*, *Justified* and *Mississippi Chris* (see p. 12) *Southland*, Jennifer Lee directed (over 400,000).

SMARTY PANTS Sandra Bullock and George Clooney play an astronomer and a medical engineer who find themselves in little space after their shuttle is destroyed. *Alone* (Children of Men) *Quentin Tarantino* PG-13 and PG-16

**ratings**

* = regard only

★★ = negative beam energy but not used

售價: 港幣 250 元 / 美金 35 元

★★★★ = warmer than the average, but

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SHOWTIMES

[F] = FIRST SHOW, [A] = VARIETY, [T] = SUBJECT, [C] = COMEDY, [D] = DRAMA, [M] = MUSIC, [R] = ROMANCE, [S] = SCIENCE FICTION, [T] = THRILLER, [W] = WESTERN, [X] = X-RATED

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movies

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fun stuff

MORE FUN! STRAIGHT DOPE (P.27) CROSSWORD (P.5) & CALCOKU & SUDOKU (P.7)

EDIE EVERETTE



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Curse, Foiled Again

Police investigating 15-hour burglary in and around Lakewood, Colo., identified Brandon Campbell, 22, as their suspect because he was wearing a GPS ankle monitor that placed him at the crime scenes. "I would say it's a prosecutor's dream to have GPS," Arapahoe County Deputy Prosecutor Charles Kish said. "That's an excellent piece of evidence to put him at every single burglary at the time it was burglarized." Campbell was wearing the ankle monitor after being convicted of trying to steal a GPS navigation device. (Denver's KNCN-TV)

Police trying to locate Rolanda Lainea, who they suspected of burglarizing 15 cars in Bloomington, Texas, appealed for public help by posting his picture on their Facebook page. His response with a tweet "Can't one of u can make me?" Tips from the community led him to Lainea within 15 minutes of his post. (Huntington Post)

Personal Pronouns

Germany became the first European country to allow parents of babies with characteristics of both sexes to leave the gender blank on birth certificates, creating a new category "Indeterminate sex." The policy change is intended to avoid pressuring parents to decide on a gender quickly to register the new child with the authorities. The interior ministry said German parents

prefer, which now let both men or M for male or F for female, will have a third designation: X, for intersex children. Australia, New Zealand, England, Nepal and Pakistan also officially recognize a third gender. (BBC News)

Building Inspection Follies

Sweden's National Housing Board ordered a hotel aside of use to install fire alarms. The Ice Hotel has been rebuilt every year since 1990 in Jukkasjärvi, Kiruna, using chunks of ice from the Torne River. Because each year's building is new, it must abide by the current building code. (Sweden's Local)

Short Attention Span

People were curious when the letter "A" recently appeared next to the 100-foot tall "98" that has loomed 100 years on the side of a mountain beside the University of Nevada, Reno, with Rees Wilbur admitted adding the second letter. "I was trying to write a woman's name, 'Tina,'" he explained, noting that was the name of a woman he dated four years ago but still loved. He started with the "A" but said that after spending five and a half hours to ensure that he "just ran out of steam" and quit. (Reno's KIIII-TV)

Oopsl

A Boeing 747 cargo jet heading to McConnell Air Force Base in Wichita, Kan., mistakenly landed eight miles north at Col. James Jabara Airport. McConnell has parallel north-south runways, 12,000 feet long. Jabara has no control tower and a single north-south runway, 6,124 feet long, much shorter than is ideal for a 747. After being turned around on the 300-foot-wide taxiway, the 218-foot-long jumbo jet successfully took off the next day and landed 15 minutes later at its intended destination. (NBC News)

Pay-As-You-Go Getaway

Police pursuing a Carl G vehicle going 75 mph in a 50 mph zone in Austin, Texas, reported that the driver crashed and fled on foot. Carl G is a car sharing service whose members can rent themselves two vehicles by the minute wherever they're parked. The driver sprayed another Carl G vehicle and took off, but after it turned down a dead-end road, police arrested driver Richard Delacruz, 23. A Carl G official said the company would "voluntarily" lose membership status. (Austin's KXAN-TV)

Drone On

Officials at Georgia's Gwinnett State Prison reported that a small drone flew over the facility and dropped contraband tobacco products on the grounds. Sheriff Josh Miller said a search of nearby trends turned up a car, which contained the small vehicle and two pounds of tobacco, and four individuals who were charged with delivering the contraband. (Washington Times)

Nipping Population Growth in the Bud

Having legalized euthanasia for adults in 2002, Belgium's government is now considering extending the right to end one's life with early dementia. There were 14,512 recorded cases of euthanasia in Belgium in 2012, 25 percent more than in 2011. (Associated Press)

Lost We Forgot

Organizers of a parade honoring British military veterans told news here about "Daisy Miller, 99, that she can no longer serve as parade marshal because she's too old. Miss M., a decorated Royal Navy veteran, had been a parade marshal for the Royal British Legion for nearly 60 years, but said he was told he was being dismissed "because of insurance and that I should have stood down when I was 85" (London's Daily Express)

BI ISS by Harry Nilsson**tEDr All**

if you struggle with your nose so bright, how about giving the nose a rest so I can get a 3000 shut-eye tonight?

RED MEAT

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THE END



Sagittarius

(Nov 22-Dec 21)

Many Surfers in California's Tulare County grow produce for supermarket chains. Here's the problem: Those big stores only want fruits and vegetable that look perfect. So if there are blemishes on the apples or if the tomatoes grow cracked or if the carrots get too big, they are rejected. As a result, 30 percent of the crops go unharvested. There it sits, because a lot of poor people who live in Tulare don't have enough to eat. Fortunately, some enterprising food activists have begun to work out arrangements with farmers to collect the wasted produce and distribute it to the hungry folk. I gather there's a comparable situation in your life, Sagittarius: unexplored resources and untapped talents. In 2014, I hope you take dramatic action to harvest and use them.

An excellent time to connect your best talent. Life will be after you become able help and inspiration in building a strong foundation and if you already appreciate how important it is for your pursuit of excitement to be rooted in well-crafted strategy, the coming months will be positive.

TAURUS (April 20-May 20) Here's a tale at their residence: Taurus farmers increased cuts, and Taurus Men and Women showed they had 100% and all made major contributions to philosophy. But all there were physically intact. Taurus had trouble keeping a sharp point on his writing instrument, the quill, because he was doing surgery a little bit was so uncomfortable he found it a shame to be a knight. Taurus's physical growth was so limited he was incapable of bearing a lot of his children are that you are better as he'll never be as uncomfortable as these three men. Analysts like there is a disconnect between your mind and body — some glitch in the way the two of them communicate with each other. The coming year will be an excellent time to test the disconnect and fix the glitch.

GEMINI (May 21-June 20) A professional company did the job of making Taurus plants to become producers. Even though grown from cherry tomatoes and white potatoes. The magic was accomplished through food-related technology and genetic engineering. I foresee a comparable miracle in your long term future. Gemini I've not seen about this form it will take. Maybe you will create a product or solution that allows you to satisfy two different needs simultaneously. Is possible you will find a way to express two of your talents in a single mode. Or perhaps you will be able to use two talents at the same time previously been avoided. Congratulations in advance!

CANCER (June 21-July 20) "No destiny is always the first step in any creation," said the poet in a eulogy. On you stay that idea. Cancerian's hope is because the cosmos has scheduled you in for quite some major creative action in 2014. In order to build that potential, you will have to experiment: invent, burn, and discover any old structures that have been standing in the way of the idea. You will have to overcome as many of

the "Yes, but" and "I can't" and "art now" as you possibly can.

LEO (July 21-Aug. 22) What did you first tell them about? Do you remember? It has happened to most of us. We spend time being privileged or envied about or respected, and then, suddenly we no longer are. We lose our innocence. Love disappears. Our status as a favorite wanes to zero. This is the bad news. But the good news is that the various choices we make to become your best back to life are almost high stakes at price that you will never once upon a time. The omens suggest that even now you're making yourself ready to rise back up — and sooner than you think there will be an opportunity to do so.

VIRGO (Aug. 23-Sept. 22) Leonardo da Vinci created the painting "St. Jerome in the Wilderness" around 1510. It has hangings in the Renaissance Villages, a museum in Vatican City. For several centuries, through the turbulent work of art was missing a legend told in that, at the early 16th century, Leonardo's uncle, the court jester of the painting in a junk shop in Rome. Then later he stumbled upon the tag but an another back story where it was being used as a religious or a commercial emblem. However the possibility of a comparable discovery unfolding for you in 2014. Virgo, you just may manage to restore a lost legacy to its proper place of honor one day at a time.

LIBRA (Sept. 23-Oct. 22) The Italian painter Titian (1490-1566) was a Libran. He worked with such vigor and passion that he was nicknamed "Titianus." — The Paradox. One of his coloring adventures was his painting "Dionysus," which is 34 feet long and 30 feet tall — about the size of a tennis court. It depicts a page with in the Sicily Palace, a landmark in Venice. I suspect that Titian's work was one of your inspirations or role models in 2014. The coming months will be an excellent time for you to work hard at creating your own personal version of paradise on Earth. You may not be so lucky to be able to derive the title "Titianus" but then again, you might.

SCORPIO (Oct. 23-Nov. 21) Between 2002 and 2008, Buddhist monk David Michener spent a thousand days meditating as he did a

personal walk around Mount Hiei in Japan. In 2004, English writer David Carmichael took 80 days to wander across the entire length of Australia, a distance of 2,600 miles. The first three intentions were spiritual, the second three were physical. The next 80 months will be a great time for you to contemplate both kinds of journeys, Scorpio. The astrological omens suggest that you will generate some good fortune for yourself by seeking out unfamiliar experiences in the open world. To get yourself in the mood, read some of these off-pipe.

CAPRICORN (Dec. 22-Jan. 19) David Caprin has a point called "Surprise Interlude." Indeed, indeed, indeed. Let's hope I'll hope that it isn't once in 2014 you will get up the nerve to tell someone you love by at least once. Even if you just talking yourself to you for those awkward times it will be exciting for you to get to the point where you feel safe enough to say them. Here's what I'm driving at, Capricorn: In the coming months you will have to shed old inhibitions that have weighed you down, getting up at the first flowing intensity you feel love to have.

AQUARIUS (Jan. 20-Feb. 18) "It takes a lot of talent, really, to have their gifts naturally come to life," says the Belgian writer Stefan Van. "The ones who truly love their marks have the strength and the courage to explore and exploit their characteristics." I like it because that is what you provide it for you to use in 2014. Aquarius, even if you're not an artist, you will be able to achieve an unexpected level of success by being willing to make use of your raw materials and untapped potential of your so-called flaws and weaknesses. Whatever it is, you will be the key to your creativity.

PISCES (Feb. 19-March 20) In 2001 you will have the magic to escape a frustration that has consumed you and opened you for a long time. I mean you can and I'll hold on for you. Good. The coming months will also provide you with the chance to activate individuality without fear that will lead as long as you let. While this project may not be done overnight, it will reveal its staying power in dramatic fashion. And you will be able to draw on the strength you'll need to devote yourself to it and its full blessings. Peace.

ORIGINATOR: 10-23

ARIES (March 21-April 19) "It's a best kept secret in a corner of being services that is a secret base," wrote psychologist John Bowlby. Some of you Aries enjoy the "being service" part of that formula that neglects the "secret base" aspect. There's why your doing services may be necessary for you. If you are that type of item, the first half of 2014 will be

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YOU WINK AT GIMMIES UNRAV
 You know you have your eye on the girl down here but that little ego in your face has you something withheld. Differ on a drink sometime to see if you can't connect with her. Please join her on you are in the room. **When: Wednesday December 4, 2013 Where: Uptown New Women Me Meet, #20834**

GIMMIES GIVE IT UP FOR THE NIGHT
 Tuesday at 10:00 PM. We both had fun. We're looking for a date. We're looking for a date. We're looking for a date. We're looking for a date. **When: Friday December 13, 2013 Where: Hottest New Women Me Meet, #20832**

CLOCKWORK DANCE TO THE NIGHT
 You're the last one to go. You're the last one to go. You're the last one to go. You're the last one to go. **When: Friday December 13, 2013 Where: Hottest New Women Me Meet, #20832**

BEAT THE NIGHT
 You're the last one to go. You're the last one to go. You're the last one to go. You're the last one to go. **When: Friday December 13, 2013 Where: Hottest New Women Me Meet, #20832**

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SPIN THE NIGHT
 You're the last one to go. You're the last one to go. You're the last one to go. You're the last one to go. **When: Friday December 13, 2013 Where: Hottest New Women Me Meet, #20832**

GOALS
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7SVT  **if you've been spied, go online to contact your admirer!**

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DOWN HERE & THERE
 You're the last one to go. You're the last one to go. You're the last one to go. You're the last one to go. **When: Friday December 13, 2013 Where: Hottest New Women Me Meet, #20832**

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AUTUMN COFFEE EXCHANGE
 You're the last one to go. You're the last one to go. You're the last one to go. You're the last one to go. **When: Friday December 13, 2013 Where: Hottest New Women Me Meet, #20832**

WAS I RIGHT?
 You're the last one to go. You're the last one to go. You're the last one to go. You're the last one to go. **When: Friday December 13, 2013 Where: Hottest New Women Me Meet, #20832**

NOVEMBER 11 IN THE PROFESSIONAL
 You're the last one to go. You're the last one to go. You're the last one to go. You're the last one to go. **When: Friday December 13, 2013 Where: Hottest New Women Me Meet, #20832**

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 December 13, 8:00 PM

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